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NEW MIRRORLESS LEICA SL



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DECEMBER 2015

Innovators & Visionaries

MASTERS SPECIAL

Cotton Coulson
LEGACY OF A LEGEND

Parish Kohanim
A PAINTERLY EYE

Jim Richardson
PRESERVATION THROUGH PHOTOGRAPHY

Deanne Fitzmaurice
PHOTOJOURNALISM WITH COMPASSION

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MODERN BAROQUE PORTRAITS

Neil Leifer
MOVING THE GOAL

Thomas Boyd
ACCESS IS EVERYTHING

BEST GEAR
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α

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Photographed by Sony Artisan
Scott Robert Lim using the α7S
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Ben Moon MADE *the* SWITCH

For more than a decade, Ben Moon was a Canon DSLR shooter, but he was inspired to seek out a smaller and lighter system because he wanted something less cumbersome and obtrusive. The compact size and low weight are immensely helpful on mountain climbing assignments, and the low-key nature of a small camera works well in portrait situations when a daunting DSLR might "change the vibe." A friend convinced Moon to try Sony's a7 series on a shoot in Norway. Not long into the trip, Moon knew he was done with his DSLRs.

"We were all camping in the van one night," he says, "when we didn't have room to pitch a tent. And I just shot a few fisheye frames in the van with both cameras [the a7S and the Canon EOS 5D Mark III]. I shot maybe five or ten frames with both, compared them, and then put the Canon away."

"I didn't realize it was happening," he says, "but I just got used to the system. We hiked the highest peak in northern Europe and I carried the a7R and a 24-70mm over my shoulder the entire climb. When I got home and picked up my Canon, I was wondering why the exposure wasn't changing in the viewfinder; I was so used to the EVF. I realized over the course of that trip that I wasn't taking the camera away from my eye. I wasn't looking at the back of the camera, because I knew my exposure was on. I could have image review in the viewfinder and it would pop up if I needed it and I could just keep shooting. I was so much more immersed in what was happening."

"The other thing I found out," Moon adds, "was in checking focus for portraits. I could zoom into someone's eye ten times and I didn't miss any frames unless I was moving myself. I could zoom in and check for really crisp focus on their iris and snap a frame and I didn't miss any moments that way. That's one of my favorite projects, my portrait stuff, and to be able to know I had everything… At the time they didn't have an 85mm that was native, so I had the A-mount lens adapted. And now that I have the 85mm Batis, that lens is blowing my mind. That, with the a7R II, come on."

"I bumped up my quality," Moon continues. "This boggled my mind. Here's a camera where I don't miss exposure, I don't miss focus, and I'm cutting the weight and size of my kit in half. And you're telling me, too, that I'm getting quality that is mind-blowing, latitude, and I have a camera that shoots 4K internal video? It's a 43-megapixel camera, the autofocus is amazing… It just blew me away. This is the camera. It's my everything camera."



Ben Moon



ADVENTURE LIFESTYLE PHOTOGRAPHER BEN MOON CALLS THE SONY A7R II HIS "EVERYTHING CAMERA"

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Doug Menuez

IN MEMORY OF COTTON COULSON. 1952-2015

I didn't see Cotton Coulson very often, but every time I did, he brightened up my life. That's something that everyone who knew the brilliant, eccentric and loving *National Geographic* photographer said, as well. Having Cotton around meant that his exuberant and passionate energy would shake off, nurturing everyone around him.

When news arrived that Cotton had died after a diving accident on a National Geographic Expeditions trip, everything stopped and I cried from shock and loss, the same as I would have for any close family member.

I first met Cotton when I was running a company that taught photographers how to use Apple's (since retired) photo-management tool, Aperture. Cotton was forever an early adopter—at one point in his four-decade-long photo career, he even helped launch CNET, knowing the Internet would change publishing forever. Cotton was drawn to Aperture, and to Apple, and the people I knew at Apple loved him, as well.

By the time I met Cotton, he and his amazing wife Sisse Brimberg, also a legendary photographer, were two peas in a pod, completely inseparable. When I think of Cotton, I think of the clear and tangible love he had for Sisse and she for him.

At his memorial, friends recalled his excitement for new photo assignments, and how completely he fell in love with the locales and subjects. He came home from a shoot in the Midwest with a large, used Cadillac and a stalk of grass sticking out of his mouth; he returned from France once wearing a beret. Sisse joked that she never knew who she was picking up at the airport after a shoot.

The last time I talked to Cotton, he was teaching a Geographic workshop in Paris. I was running a series of websites on different camera platforms, including Sony. A lifetime Leica guy,



Cotton Coulson, as photographed by his longtime friend, photographer Doug Menuez.

Cotton had just started playing with some Sony cameras and had become an Ambassador.

He wrote to the general info email address for my site, asking if he could help in any way, not knowing I was involved. When he found out he was writing to me, he wrote back: "David, we are teaching NG photo workshop in Paris. Will write as soon as I can. Love your site. It's great. So proud of you. Cotton."

In this era of text messages and Snapchat and Instagram, this world where people congratulate each other with virtual Likes and a thumbs-up button, Cotton took the time not only to reply, but to express that he was *proud* of me. Who does that? Who takes the time these days to tell someone something like that?

Cotton did, and his world was full of people who loved him because of that beautiful spirit of his. His memorial service was at the National Geographic Explorers Club and was standing-room-only, the hall packed with people who loved him and his incredible family.

In this issue, our annual Masters Portfolio issue, we pay tribute to Cotton Coulson, and to some of the photographers who are legends in their fields. Cotton knew some of them personally, and I think he would have been happy to be in their company.

In this issue, we profile the legendary work of Jim Richardson, Deanne Fitzmaurice, Tina Barney, Parish Kohanim and Neil Leifer. Each of them is a master of a different photographic realm, each of them is part of the fabric of what makes photography such an incredible and expressive medium.

As a tribute to Cotton Coulson, I'm dedicating this issue—full of astounding photographers and their astounding images—to him, to his family and to the incredible legacy he has left behind.

I'm so proud of you, Cotton.

—David Schloss, Editor, @davidjschloss, editors@digitalphotopro.com

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Blackmagic Video Assist has an extremely bright and sharp full HD 1920 x 1080 resolution display that's much bigger than the tiny built in display found on most cameras. Mount it directly to your camera or use a longer cable so it can be hand held by the cinematographer for composing shots. You can even monitor Ultra HD sources!

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Now you can bypass the lossy compression used on most DSLR and video cameras! Blackmagic Video Assist records broadcast quality 10-bit 4:2:2 ProRes or DNxHD files onto high speed SD cards. Recording can be automatically triggered by camera start/stop and the files are compatible with all leading editing and color correction software!

Fast Touchscreen Controls

The built in monitor features a touchscreen to make setting up and using Blackmagic Video Assist incredibly easy! Use simple tap and swipe gestures to make adjustments, display camera information and evaluate audio levels and exposure. The elegant heads up display is semi transparent so you can still see your video at all times!

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Blackmagic Video Assist includes HDMI and 6G-SDI inputs so you can record from virtually any camera or DSLR. The HDMI and SDI video outputs means you get the ultimate hand held media player for viewing shots on set or presenting to clients. You also get a headphone jack, 12V power and two LP-E6 battery slots for non stop power!

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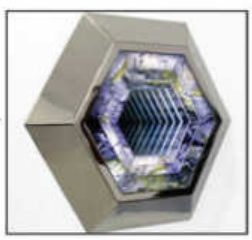
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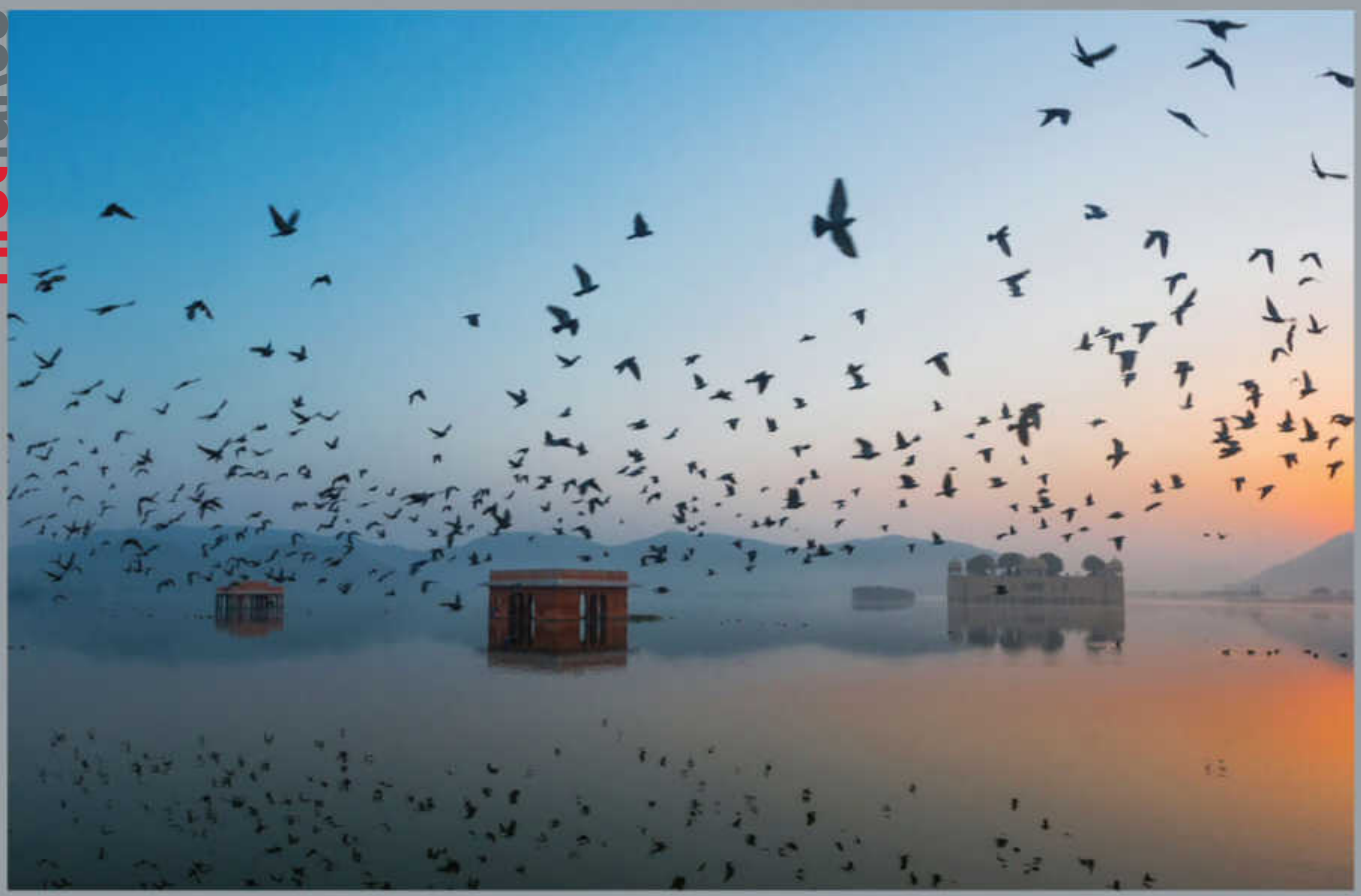
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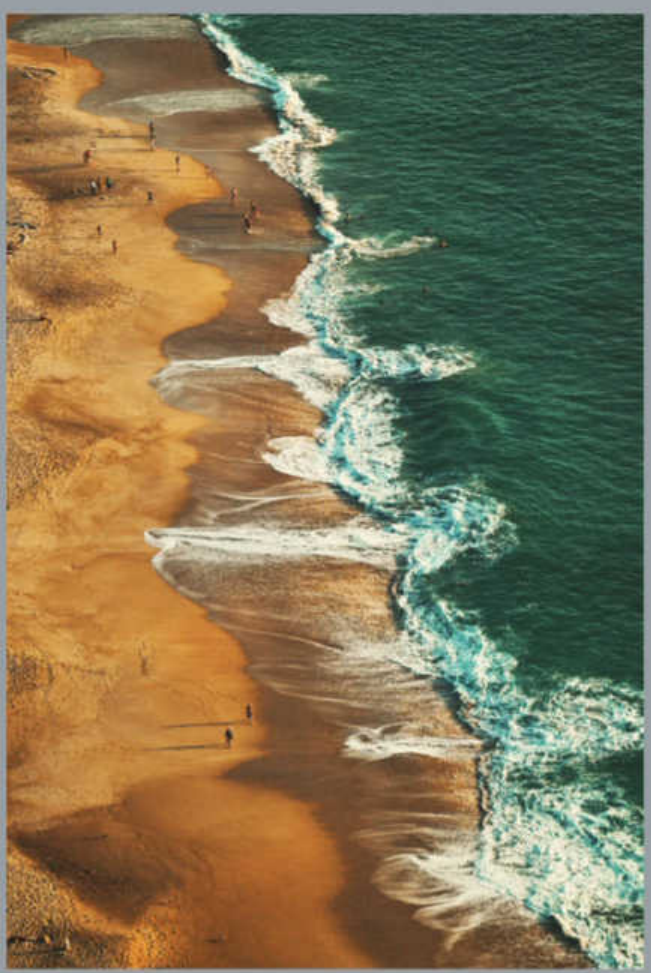
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<< RED RAVEN 4K Camera

The **RED RAVEN** is a new modular cinema tool with impressive specs, and at 3.5 pounds, is designed to shoot handheld or suspended from a drone. The RAVEN can capture 4K Raw (4096x2160) video at frame rates up to 120p, in addition to ProRes full HD at 60p, REDCODE RAW (R3D) at 4K resolution and 2K video up to 240p. The RAVEN features an 8.8-megapixel sensor, and the teeny device is powerful enough to capture Apple ProRes and RED REDCODE RAW at the same time. Like other RED cameras, the RAVEN is modular and can connect to various RED accessories. Price: $5,950 (brain only). **Contact:** RED, red.com.



Epson SureColor P400 >>

Epson's newest desktop printer, the **SureColor P400** provides photographers with a more affordable option for 13x19" printing than the higher-end P600. The P400 uses an 8-color UltraChrome HG2 ink set versus the P600's 9-color UltraChrome HD, and separate channels for photo black and matte black inks make it unnecessary to purge the line when switching from glossy to rag paper. The P400 can print to roll paper for images up to 129 inches long, and to CDs and DVDs. Built-in WiFi and Ethernet connections support printing from a desktop or mobile device. Price: $599. **Contact:** Epson, epson.com.



<< Brunton SERVO 120

Location and remote photographers don't have to stop shooting when their batteries die thanks to the **Brunton SERVO 120**, a portable battery system that features high-density Lithium-ion batteries instead of the heavy lead-acid batteries often found in similar systems. A single charge of the SERVO 120 can recharge a standard laptop up to four times, can juice up a mobile device up to 15 times and can recharge small camera batteries around 30 times. The SERVO 120 has a front AC jack, as well as a USB port, which allows many devices to connect directly, saving power. Price: $399. **Contact:** Brunton, brunton.com.



Panasonic LUMIX G 25mm F/1.7 ASPH >>

Photographers working with the **Panasonic** LUMIX Micro Four Thirds system have a great new prime lens for still or video work, with the release of the **LUMIX G 25mm F/1.7 ASPH**. The fast lens is the equivalent of a 50mm on a full-frame system, and has a maximum *f*/1.7 aperture, making it ideal for low-light shooting. The lens has one ultra-high refractive element and two aspherical elements for reduction of chromatic and spherical aberrations, and to provide good edge brightness. The seven-blade diaphragm in the lens creates smooth bokeh soft focus when shot wide open. Price: $249. **Contact:** Panasonic, shop.panasonic.com.

Panasonic LUMIX DMC-GH4R >>

While it has only been announced for the UK market, the **LUMIX DMC-GH4R** from **Panasonic** has videographers buzzing with excitement. We expect to see them hitting the States. The camera, which is essentially a modified LUMIX DMC-GH4, offers a new V-Log L video mode that was designed to mimic the film/broadcast industry's Cineon curve, allowing footage from the GH4R to be easily used in projects shot on high-end broadcast and motion-picture gear. The GH4R removes the 30-minute video capture limit that applies to the DMC-GH4. Price: TBD. **Contact:** Panasonic, shop.panasonic.com.





<< Phottix Laso Flash Trigger System For Canon

Photographers using either Canon's radio or non-radio strobes now can combine the two systems wirelessly and seamlessly thanks to the **Phottix Laso Flash Trigger System**, which is comprised of the **Laso Transmitter** and the **Laso Receiver** (sold separately). The Laso Receiver attaches to Canon's E-TTL (non-wireless) strobes and allows them to be controlled wirelessly by the Laso Transmitter or by Canon's wireless controllers in manual, E-TTL II, E-TTL and other modes. Studio lights can be controlled by the Laso Transmitter, if connected to a Laso Receiver. The Laso Transmitter also can control Canon's RT Wireless radio flash devices and can manage up to 15 strobes in five groups, allowing photographers to remotely change the settings for each group. Price: Laso Transmitter ($159); Laso Receiver ($99). **Contact:** Phottix, phottix.com.

Zeiss Milvus Lenses

The new **Zeiss Milvus lens series** is designed for high-resolution cameras, and all six models have "consistently excellent image performance," according to Zeiss. The Milvus lenses are manual focus and available in 21mm *f*/2.8, 35mm *f*/2, 50mm *f*/1.4, 85mm *f*/1.4, 50mm *f*/2 Macro and 100mm *f*/2 Macro. Each lens uses a floating element design and anti-reflective coating, and is "practically distortion-free." The lenses are visually similar, as well, with a comfortable metal barrel and smooth focus ring, and all are weather- and dust-resistant. Price: 21mm *f*/2.8 ($1,843); 35mm *f*/2 ($1,117); 50mm *f*/1.4 ($1,199); 85mm *f*/1.4 ($1,799); 50mm *f*/2 Macro ($1,283); 100mm *f*/2 Macro ($1,843). **Contact:** Zeiss, zeiss.com/camera-lenses.



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New Tools Of The Trade



DJI Osmo >>

Take the stabilization system from their popular photographic drones, combine it with a camera and put that into a tripod, and the result is the **Osmo** from **DJI**. The unique device contains a rotating 12-megapixel camera that also can capture video with 3-axis image stabilization courtesy of the company's drones. Photographers can take 360º panoramas, time-lapse sequences and long-exposure shots, controlled by an iPhone or Android device that provides live view from the camera and direct-setting controls. Price: $649. **Contact:** DJI, dji.com.



<< Apple iPhone 6s And 6s Plus

The **iPhone 6s** and **6s Plus** upgrades from **Apple** have a lot of new features for the photographer. The main camera on both phones has been bumped up to 12 megapixels (up from the 8-megapixel camera on the iPhone 6/iPhone 6 Plus), and the FaceTime camera has been increased to 5 megapixels for better-looking selfies and video conferences. Both devices use Apple's new 3D Touch interface, which responds to pressure and can be used for things like quickly peeking at a photo. The phones are powered by Apple's new A9 processor and are significantly faster than their predecessors. Price: iPhone 6s (starts at $649); iPhone 6s Plus (starts at $749). **Contact:** Apple, apple.com.



Rokinon 21mm F/1.4 And 50mm F/1.2

Rokinon isn't a household name, but their lenses have quite a following, especially in the mirrorless world. The new **Rokinon 21mm F/1.4** and **50mm F/1.2 "Compact" lenses** are available in mounts for Sony, Canon, Fujifilm and Olympus/Panasonic mirrorless systems. The 21mm has 8 elements in 7 groups, while the 50mm has 9 elements in 7 groups, and both have a 9-blade diaphragm for smooth focus bokeh. Depending on the system, the 21mm F/1.4 will have an effective length of up to 42mm, and the 50mm F/1.2 will have an effective length of up to 100mm. Price: 21mm F/1.4 ($499); 50mm F/1.2 ($549). **Contact:** Rokinon, rokinon.com.

Lowepro ProTactic Bags

The **Lowepro ProTactic series** features a range of backpacks and shoulder bags, and the company has introduced four new bags as part of the collection—three shoulder bags and the BP 250 AW backpack, which has heavy-duty cinch straps and is designed for easy access to mirrorless-sized cameras. The shoulder bags work with Lowepro's SlipLock modular accessory system. Two of the new shoulder bags, the SH 180 AW and SH 200 AW, have a top opening featuring water-resistant zippers to provide easy access, but keep out the rain. Price: Starts at $99. **Contact:** Lowepro, lowepro.com.



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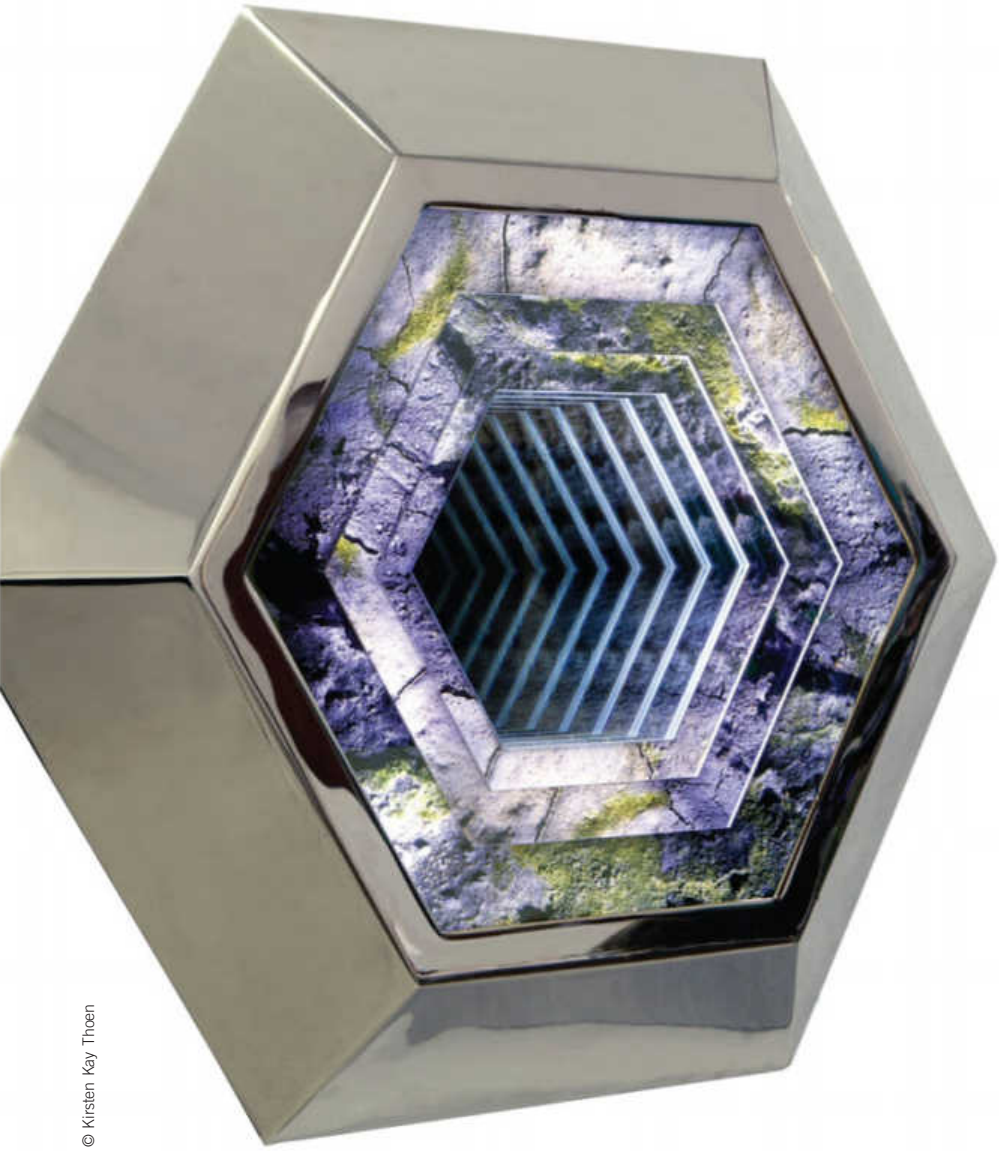
WHITE WALL



Visioneer's Gallery

Tactile Photography

Artist Kirsten Kay Thoen combines photography, 3D printing and sculpture to convey place, time and space By Baldev Duggal



© Kirsten Kay Thoen

As we advance into the era of 3D printing, where everything from airplane parts to household items to entire houses is being "printed" to specification, the art of digital photography, which renders the three-dimensional plane into two, may begin to seem antiquated to those growing up in this age of robotics. However, no matter the level of technological advancement, even the best robotics couldn't create *The Starry Night* without the preset for the imagination that was van Gogh's or an Ansel Adams landscape as only his eye could.

Artists continue to challenge the limitations of photography's two-dimensional plane through digital and analog innovations, including 360° apps, lenticular and holographic displays, and sculptures that extend photos out of the frames. It's difficult for artists who work with photography to find collaborators who will help them transcend the limitations of how an image can be presented. Ever since my work with Marcel Duchamp and Andy Warhol in the '60s, I've made sure that Duggal serves as an art and science laboratory where artists can experiment freely without worrying about material or substrate constraints, and I'm happy to count many photographers who have challenged the status quo as our clients. One such artist with whom we're delighted to work is Kirsten Kay Thoen, whose recent exhibit "Plasmatik" opened at a trendy retail boutique in New York's Soho.

A first glance at her installations reveals Kirsten to be an architect of photographs who engineers the balance between the spatial and the visual with crafted objects that seem both geological and gemological. Her photo sculptures, often illuminated from within, take on the forms of crystals, pyramids, quartz and volcanoes. By meticulously readapting each picture into a tactile physical form, Kirsten creates dual emphasis on the specificity of the place where the photo was taken and the universality of the shape in which it was crafted. Her technique takes her from photographing on site to returning to her studio to transform the images through drawing, prototyping and masking her original source images with templates of geometry to be assembled into forms. She uses plexiglass, metal and wood as structural elements, as well as 3D printing technology and casting/molding custom hardware to assemble image panels. The final pieces are illuminated from within, bringing an ethereal and almost altar-like symbolism to their installation.

MYTH:
Mirrorless camera systems don't have enough lenses.

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VISIONEER'S GALLERY

Two of Kirsten's interrelating pieces, "Crystalline Pendulum" & "Crystalline Pyramid," resemble an abstract hourglass that depicts ice crystals from a receding glacier in Iceland, which Kirsten captured in their final moments before being absorbed into the ocean. Another of her works, "Volcanic Nonagon," transforms straightforward images of a volcanic boulder into multiple geometric planes that protrude from the surface of the wall as if floating in space and internally lit as if by an energetic power source from within. Together, Kirsten's works create what she describes as a "personal cosmology exploring concepts of space, time and matter."

Kirsten gives this tremendous insight into her work and her process: "My artwork is concerned with the impacts of a rampant digital culture and the dissociative effects of its inundation on everyday perceptions of nature and environment. Given the accelerating role images play in shaping contemporary experiences of nature, there is a heightened value in considering the physicality of images. I began to envision my images of natural sites and elements as having a life beyond their traditional two-dimensional planes, challenging the media's capacity to embody its subject, while reworking my images into experiential sculptural forms.

"Through a process of embedding myself within phenomenal natural sites, such as California's Redwood Forest and Kauai's volcanic landscape, I extensively photograph the landscapes and their elements, returning to my Brooklyn studio to study. The images are methodically reworked into forms inspired by the nature they depict. Often the sculptural works incorporate transparent image panels, which are internally lit. This use of light within the work plays upon the atmospheric and energetic qualities of light within my images.

(Cont'd on page 81)

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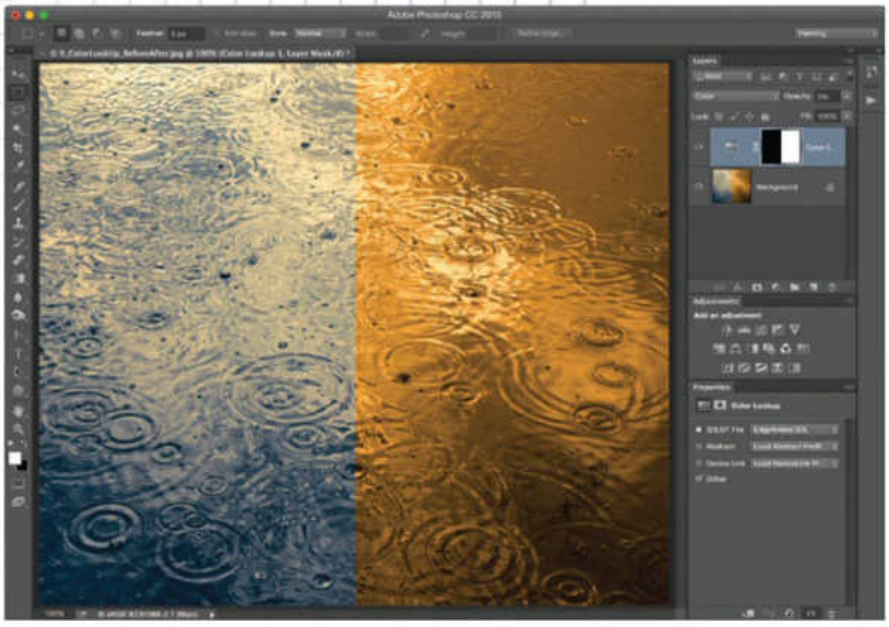


R/Evolution

The Photoshop Color Adjustment Tools

The go-to, the exotic and the redundant–know the best tools for any color adjustment

By John Paul Caponigro



By mastering Photoshop's color adjustment tools, it's possible to make big changes to an image with just a little effort.

Any color adjustment tool, in any software–past, current or future–works (or does not work) based on the control it offers over one or more of the three elements of color: luminosity, hue and saturation. Photoshop users have more than 20 color adjustment tools. There are six go-to tools, eight "exotic" color tools and 11 redundant tools.

Go-To Color Adjustments

There are six color adjustment tools that I shudder to think of living without: Curves, Hue/Saturation, Vibrance, Selective Color, Photo Filter and Black & White.

Curves offers the ultimate control over luminosity; no other adjustment offers such precision over the relative darkness and lightness of shadows and highlights. Using the separate channels, Curves offers the same kind of precision when adjusting hue.

Hue/Saturation and Vibrance are the two essential tools for adjusting saturation. What's the difference? Vibrance saturates less-saturated colors more and prevents clipping in very saturated values, producing a heavier appearance. Hue/Saturation produces a lighter more intense effect, so use it cautiously; you can quickly clip values, producing an overly smooth, overly saturated synthetic appearance if used aggressively. Similarly, handle its Hue slider with care; it's really more useful for color transformation than it is for color enhancement.

Unlike the Vibrance tool, Hue/Saturation offers the ability to adjust individual hues without the need for masking. Neither has the ability to selectively adjust the saturation of highlights, midtones and shadows; for this, you'll need a luminosity mask. Vibrance provides only a very limited ability to selectively adjust colors with different levels of saturation while Hue/Saturation provides none. (For a way to do this, read my recent column "Saturation Masking" on digitalphotopro.com.)

Photo Filter offers the ability to adjust the hue and, to a more limited degree, the saturation of an image, much like an analog lens filter would do, only much more precisely and flexibly. Though less intense, Photo Filter preserves hue variety better than a Color Fill layer set to a blend mode of Color.

Selective Color trades in subtlety, referencing CMYK adjustments without leaving RGB working spaces. Its ability to adjust the hue of whites, neutrals and blacks, and its ability to mix white and black into other hues, producing reduced saturation tints and shades, makes it unique.

Black & White is the simplest and most powerful tool for converting color to black-and-white, first reducing saturation to zero and then adjusting luminosity based on original hues. It shines brightest when used in combination with Hue/Saturation and when applied selectively with masks in multiple passes.

Exotic Color Adjustments

You'll see and think about color differently once you use the three most exotic color adjustment tools in Photoshop: Color Lookup Tables, Gradient Map and Match Color. (For more detail on each of these exotic color adjustment tools, read my previous columns on digitalphotopro.com.) They affect luminosity, hue and saturation in complex nonuniform ways.

Color Lookup Tables combines multiple color routines or recipes into

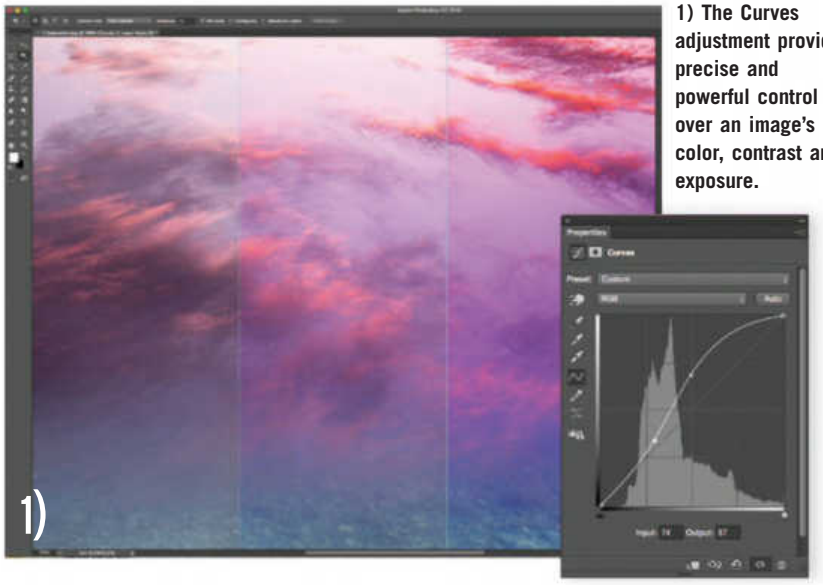
a single adjustment, making it easy to create consistent effects across multiple images; it's most frequently, but not exclusively, used for color grading the many stills in a video.

Gradient Map uses the luminosity values of an original to selectively distribute new colors into an image.

Match Color applies the color values of one image to another, based on a complex statistical analysis of the color relationships in both; it has an added benefit of being able to neutralize strong color casts, such as those found in underwater exposures, without the use of a second image.

There are also five additional exotic color adjustment tools, which aren't worth using.

While preserving shadow and highlight detail is best done during exposure and RAW conversion, and while you can mask a Curves adjustment to the shadows or highlights, the adjustment tools Shadows/Highlights and HDR Toning both offer occasionally useful sharpening options that Curves doesn't, in the form of Radius sliders, which potentially makes them more related to detail enhancement than color adjustment.



1) The Curves adjustment provides precise and powerful control over an image's color, contrast and exposure.

Cast Equalize (resets dynamic range), Posterize (reduces gradation) and Threshold (reduces all values to pure black or white) go in the really exotic category. They have real uses for very graphic images and for analysis, but offer little that's useful for photo-realistic images.







2) Photoshop's Exposure tool performs global adjustments to an image's exposure and tone, and can be replaced by using Curves. 3) The Gradient Map affects an image's luminosity, hue and saturation in unique ways.

Redundant Color Adjustments

Part of mastering a tool is learning what not to use. Many of Photoshop's color adjustment tools are redundant, offering similar control over the same elements of color—with less power and precision. You can simplify your toolset by eliminating these 11 adjustment types from your workflow. (For more on this technique, see my previous column "Blending Channels" on digitalphotopro.com.) Instead, use the tools that give you more control.

- Brightness/Contrast (use Curves instead)
- Exposure (use Curves instead)
- Levels (use Curves instead)
- Color Balance (use Curves instead)
- Invert (use Curves instead)
- Equalize (use Curves instead)
- Desaturate (use Hue/Saturation instead)
- Replace Color (instead, use Select By Color Range and then Hue/Saturation)
- Channel Mixer, Apply Image and Calculations (instead, use Layer Styles to blend channels, with or without a mask)

See the pattern(s)? Two adjustments, Curves and Hue/Saturation, and one layer technique can outperform all of these 11 adjustments.

Blend Modes

You can make any color adjustment in Photoshop more precisely target an element of color by using one of four Blend Modes: Luminosity, Hue, Saturation and Color (a combination of Hue and Saturation). Simply change an adjustment layer's Blend Mode from its default Normal. If, instead, you apply an adjustment directly to an image, immediately after applying it, select Edit > Fade (Command/Shift/F) to change the mode. As a general guideline for all color adjustments, I recommend you make a standard practice of using the Blend Mode of the element of color you're adjusting, making exceptions when desired.

Lightroom And Camera Raw

Can the separate, but related programs Lightroom and Camera Raw do things that Photoshop can't? Yes.

While the majority of these two interfaces, which differ in appearance, but not in function, provide controls that are quite similar to, but sometimes more limited than, what you find in Photoshop, they can do three things that can't be done in the same way in Photoshop: first, White Balance (Curves and Photo Filter are similar, but different); second, Clarity (High Pass filtration is similar, but different); and third, the HSL panel is able to produce luminosity adjustments of individual hues without adverse side effects on dynamic range.

While the precision of the adjustments provided in Lightroom and Camera Raw is often more limited, it's usually best to do the basic heavy lifting during RAW conversion—it's less destructive—and then either dramatic transformations and/or fine-tuning in Photoshop.

In the future, if we discover a single interface that allows us to precisely and without side effects control the luminosity, hue and saturation of any range of brightness (L) colors (H) and intensities (S), then we'll have found the Holy Grail of color adjustment. For now, the Photoshop interface, a product of more than 25 years of continual expansion, is more complicated than it needs to be, but it's capable of producing magic—so much magic. When you clarify your thinking about color, you'll find it becomes much easier to navigate interfaces and master color adjustment. Keep it simple. Remember, color only has three elements—luminosity, hue and saturation—so color adjustment is all about controlling the relationships between them, nothing more and nothing less. DPP

John Paul Caponigro, author of Adobe Photoshop Master Class *and the video series* R/Evolution*, is an internationally renowned fine artist, an authority on digital printing, and a respected lecturer and workshop leader. Get access to a wealth of online resources with his free newsletter* Insights *at johnpaulcaponigro.com.*

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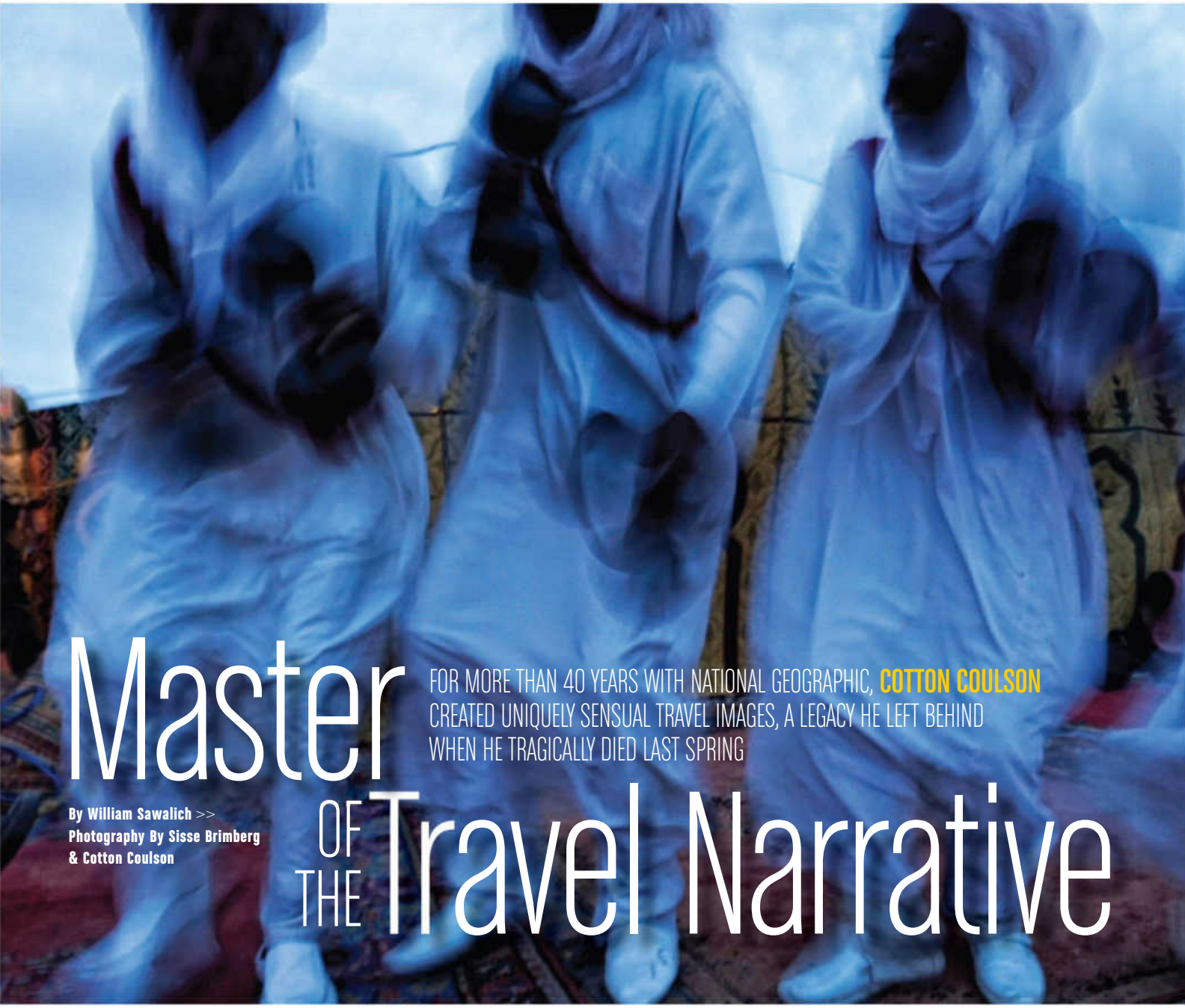
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FOR MORE THAN 40 YEARS WITH NATIONAL GEOGRAPHIC, **COTTON COULSON** CREATED UNIQUELY SENSUAL TRAVEL IMAGES, A LEGACY HE LEFT BEHIND WHEN HE TRAGICALLY DIED LAST SPRING

By William Sawalich >>
Photography By Sisse Brimberg & Cotton Coulson

Those who knew Cotton Coulson knew him as funny, kind, outgoing and, above all, loving. Coulson was known to become so entranced by his subjects that he would often come back from a shoot, transformed. With unkempt curly locks and an ear-to-ear grin, Coulson was easy to spot, even on assignment. He was always the one with insuppressible energy and a passion to explore. He was incredibly attached to the places and the people around him. This was no more true than with his wife, Sisse Brimberg. Together, Brimberg, herself a *National Geographic* shooter, and Coulson were clearly two sides of the same coin.

Separately, and as a team, Coulson and Brimberg photographed more than 60 stories for *National Geographic* and *Traveler* magazines. It was *National Geographic*, in fact, that first brought the couple together.

"I came on a grant in January of 1976," Sisse Brimberg recalls. "I think the second day I was there, I was introduced to Cotton. I saw him and there he was, with all his energy and his amazing looks, with the curls and everything. I think I fell in love with him right there."

For five years, Brimberg had been working as a photographer in Denmark, and she was looking for something new and different when she came to *National Geographic*. Coulson, though just 24 at the time, had already established himself as an up-and-coming photographer for the publication.

"I think Cotton was around 12 when he first picked up a







LEICAS AND SONYS

"Cotton always loved the Leica M series the best," says Sisse Brimberg, Cotton Coulson's wife and photographic partner, "no matter when, no matter where, no matter what. The Sonys, recently, he really took a great liking to them, but the Leicas were always the supreme love for his expression in photography."



camera," Brimberg says. "He became a member of the photo club in his school, and that encouraged him in that direction. He attended New York Art and Design High School, where he liked photography even more. Then he went to New York University, to NYU film school. Film had a great influence on him. He loved all the films from the 1930s, the film noir, the black-and-white. *Touch of Evil* was his favorite, because the start of the movie was so amazing with one long, long shot. I remember it being something like four minutes long.

"That whole pan scene, it's something that had never before been seen like that. An amazing thing. It was so unusual, and he loved it. And, in a certain way, Cotton was always out there, looking for the ultimate, pushing the edge, pushing to get something new. He did that with photography throughout his whole career. His style, even from the very start, is more than documentary. It's documentary and art together."

At 19, Coulson received a small inheritance. He used the money to fund his first photographic excursion, traveling to the Orkney Islands off the coast of Scotland, a region as remote as any you're likely to find.

"He just wanted to go out there and shoot,"



Brimberg says. "He's 19 years old, he's never traveled on his own before, and he goes and hangs out with the people from the Orkneys, and he gets into the *Geographic*. From there, they started to sponsor him so he doesn't need to pay for his film. He's 19 when he gets to the *Geographic*; that's an unusual thing."

The gregarious Coulson, by all accounts, had a knack for the unusual. Though photography remained a constant throughout his career, he ventured into other roles, including picture editing at *The Baltimore Sun* and *U.S. News & World Report*, working with Rick Smolan on his noted *24 Hours in Cyberspace* project.

"He goes in to *U.S. News & World Report* and works there, and literally becomes the assistant director of photography there," recalls Brimberg. "He's there and he's together with a lot of different photographers. He loves to pull pictures. He loves to find just the right shot, or find what has been overlooked. And he has a great eye for it. That was right around Tiananmen Square; that year was full of some very big events. He was just getting the film in and going through it like nobody's business. He loved it. He also loved deadlines. That was something that encouraged him to work harder and so on."

After his stint at *U.S. News & World Report*, Coulson became a senior vice president at then fledgling CNET Networks, when he recognized the dawning digital age as the inevitable revolution it would become.

At one point, realizing that he and Brimberg couldn't both be on the road full time and still raise their children, Coulson even sold insurance to photographers, so that Brimberg could continue her career. He was able to work with one of his earliest photographic mentors, an insurance agent with a love of photography. He became their highest-ranked insurance salesman almost immediately. Taking pictures, no matter how far he strayed from a life on assignment, remained the constant thread.

"It followed him through his whole life, this commitment," Brimberg says. "He had so many careers, but he was always true to photography and always true to his vision. And it's the love of his…I don't know, it's not that it was the love of his life, because he had love for me, he had love for the kids and so on, but it was definitely up there. And he was very true to it."

HYPERFOCUS

"Cotton really could hyperfocus, for better or for worse," remarks Brimberg. "When you hyperfocus, you really forget everything else. I'd say, 'Oh, Cotton,' and you just couldn't penetrate if he was so locked and loaded on what he was doing. I think that came from his upbringing. I think he had seen and experienced things that were a little different, but he used it to his advantage."







BLACK-AND-WHITE
"He also did a lot of black-and-white," says Brimberg, "because he felt that offered an emotional range that color didn't. Both of them have great values, and they complement each other more than anything else."

THE SPACE BETWEEN
While on assignment, Coulson and Brimberg produced narrative photos for *National Geographic* and abstract art pieces for themselves. *The Space Between* examines the stories that they felt deserved a second look. The result is a body of images that Coulson was particularly proud of, because they conveyed the emotion and movement of a subject, without a literal interpretation. Intentionally vague, the photos were designed to elicit an emotional response in a way that he felt traditional images could not.

"He was always leaning toward art photography," Brimberg continues, "and I think that's what his purpose was. He did work on a body of work that was called *The Space Between*. It was about how you look at an image and then you have to kind of look at it one more time in order for you to see really what it is and what was his idea of what he was photographing. It was not like reality, and it was not abstract, but it was in that realm between the two. And he loved to be in that space. And I think that was also true his whole career."

Coulson's portfolio reveals a passion for nature, evident in many artful images of landscapes and wildlife. In recent years, he and Brimberg (who officially became photographic partners after 20 years of marriage, even sharing their copyright on images) were working on a meaningful personal project in the Antarctic, filming and photographing the remnants of an abandoned whaling station that represented, in a broad sense, the lasting havoc humans wreak on the natural world. As part of the effort, Coulson produced a short lyrical film titled *Remains*, which features haunting images of the decimated whaling station in the beautiful, desolate landscape.

"*Remains* reflects Cotton's creativity and thoughts well," Brimberg says. "But he had so many different disciplines where he was fantastic.

"In a certain way, between him and me, we worked together and it was always a little bit of, not competition, but when we were downloading pictures and looking through them, it was kind of ah-ha. We were at the same spot and we stood next to each other. And we would do that very often, and most often, it was just because we had zoomed in on the same thing. But then came this little excellent twist, about how I saw this and this really interested me, and so on."

While there are a number of husband-and-wife photographer duos, few worked together so seamlessly as Coulson and Brimberg. The collaboration seemed to create a new photographic vision in their work, the collaboration making the resulting images more powerful.

"We benefitted from it tremendously," Brimberg remarks. "First of all, we encouraged each other. I think both of us became better as photographers from this relationship, and encouraging both of us forward and finding new things.

"It's not difficult when you're two, it's not difficult to be out there in the streets and work extra-hard and so on. It's much more difficult when



FISHERMAN, HALLSTÄTTER SEE, AUSTRIA Coulson and Brimberg were photographing on assignment for *National Geographic Traveler* in 2009 when he made this image in predawn light of a fisherman on Hallstätter See, a lake in Austria. It's an image that's quite representative of many of Coulson's loves, as well as his ability to blend documentary photography with fine art.

you're alone. Also, in the whole approach to people in the street, if you're approaching them—which you most often are not—it's much easier as a couple because you represent no threat at all. What is this person doing taking pictures? But if you're two and you say, oh, that's my husband over there, or, oh, yeah, my wife is standing over there, then it kind of demystifies and makes it much simpler and gives it a whole different flow."

Whether photographing people, wildlife, landscapes or abstractions, cold climates held a special appeal. Coulson was never quite comfortable working in warm weather. For someone so drawn to the outdoors, perhaps relaxing on a tropical island would be appealing.

"That would not be him," Brimberg says. "He's always enjoyed colder places much more than anything warm. He was much more…I wouldn't say 'bleak,' and 'monochromatic' is not right either, but he was always drawn toward the colder regions. Whenever he had assignments in hot areas, he didn't much care for it. He was a cold weather kind of guy."

One beautiful image that combines many of Coulson's passions—the cold, the sea, humanity, nature, art—is an image from Austria. It's a simple portrait of a man on a fishing boat, made early one morning while the cold predawn light blankets Lake Hallstatter. Made in 2009, the image would be equally at home in the 17th-century gallery of an old master painter. It's a remarkable, timeless image that says much about Coulson and his life's work. It's an image that *National Geographic* used in its own tribute to the photographer.

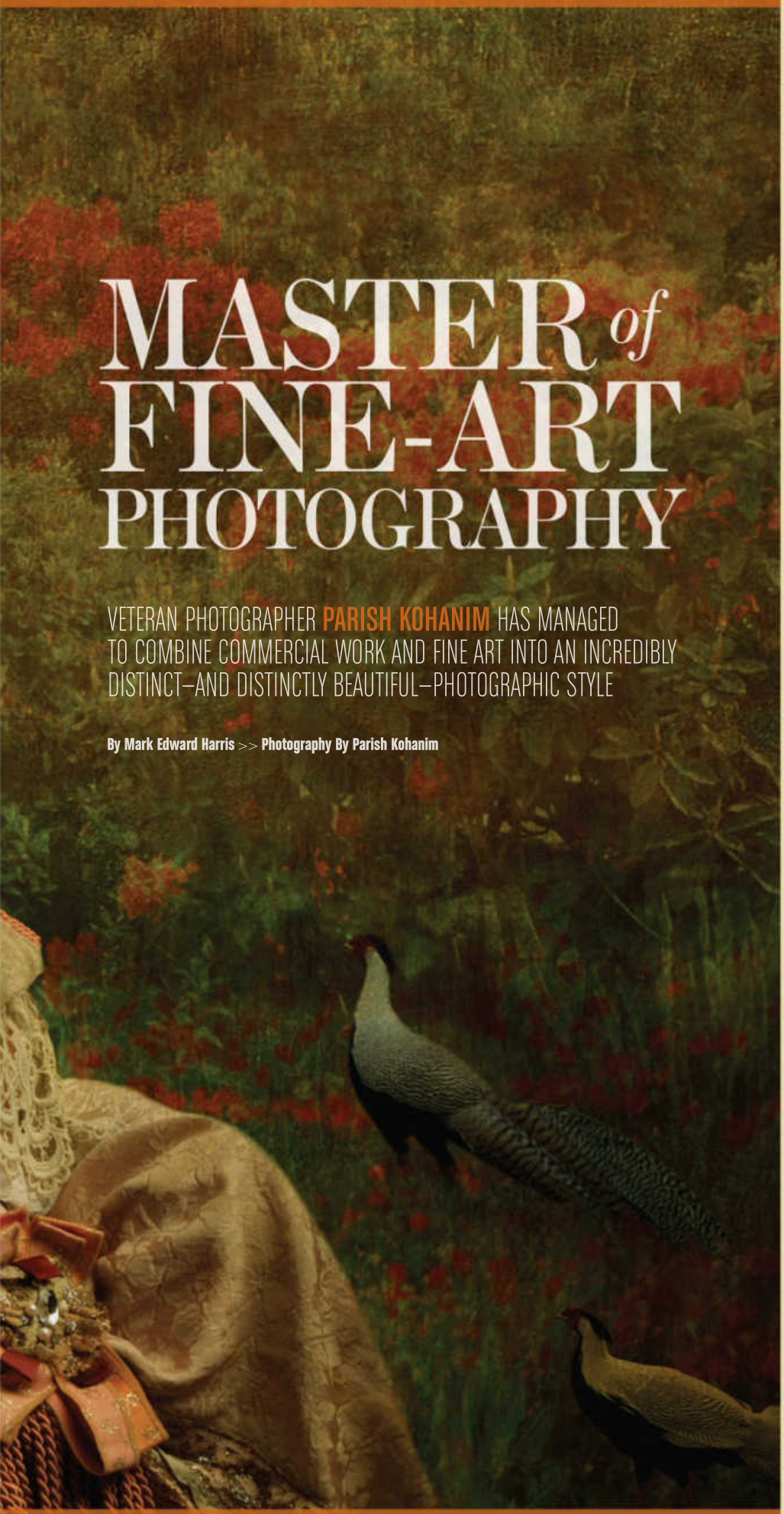
Coulson was clearly successful in defining a niche making images that were as much art as journalism. And, although he may have been most excited about pushing boundaries and embracing the avant-garde, Brimberg says for her, after a lifetime shared and a decade working side by side, it was Coulson's ability to connect with the people in his viewfinder that was most amazing.

"I still always sway toward his people pictures," she says. "I still always get amazed over whatever it is that he pulls out of people in that split second. And I'm not sure he really looked at it in quite the same way. He's more in there with *The Space Between* than he is the people. But those pictures from the past, where you see piercing eyes or extreme emotions or some tenderness, that was really amazing. Funny enough, we've been talking about art and surfaces and things, but if you look at Cotton's people shots, he's so in touch with the people in front of him. It's pretty amazing—their actions, their feelings. I think that he was a very fine photographer for describing people's feelings. And he always wanted to touch something in your soul. And he said that. The picture, if it did not touch your soul, then it really was not anything worthy." DPP

Cotton Coulson died May 27, 2015, while on a diving expedition off the coast of northern Norway. See more of his and Sisse Brimberg's photography at keenpress.com.



Parish Kohanim creates photographs with the texture and feeling of a classic Renaissance painting. His style requires painstaking work, both during the shoot and in postprocessing, but Kohanim feels it's worth every bit of the effort.



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VETERAN PHOTOGRAPHER **PARISH KOHANIM** HAS MANAGED TO COMBINE COMMERCIAL WORK AND FINE ART INTO AN INCREDIBLY DISTINCT–AND DISTINCTLY BEAUTIFUL–PHOTOGRAPHIC STYLE

By Mark Edward Harris >> Photography By Parish Kohanim

Anyone who has residual doubt to the question of whether photography is art should step into the Atlanta gallery of Parish Kohanim. The resounding answer, "Yes," is obvious as you look at the images hung all around the fine-art space. While continuing his commercial work for a cross-section of Fortune 500 companies, the Canon Explorer of Light focuses much of his creative energies on self-assigned art projects. Whether commercial or personal, Kohanim's distinctive painterly style comes through in every frame.

DPP: Where does your approach of creating photographs with a painterly look come from?

Parish Kohanim: I'm fascinated by painting and master painters—van Gogh, Rembrandt, Salvador Dali. Dali was an amazing painter, the way he hid figures in a painting was ingenious. I can't paint or draw to save my life, but Photoshop is a great tool for me to create the feeling of those mediums and to express myself. It's very time consuming, but, for me, it's worth every minute and every second. Art in any form inspires you to do your own interpretation, and it's the culmination of all the experiences we've gathered through our lives.

DPP: What are your roots?

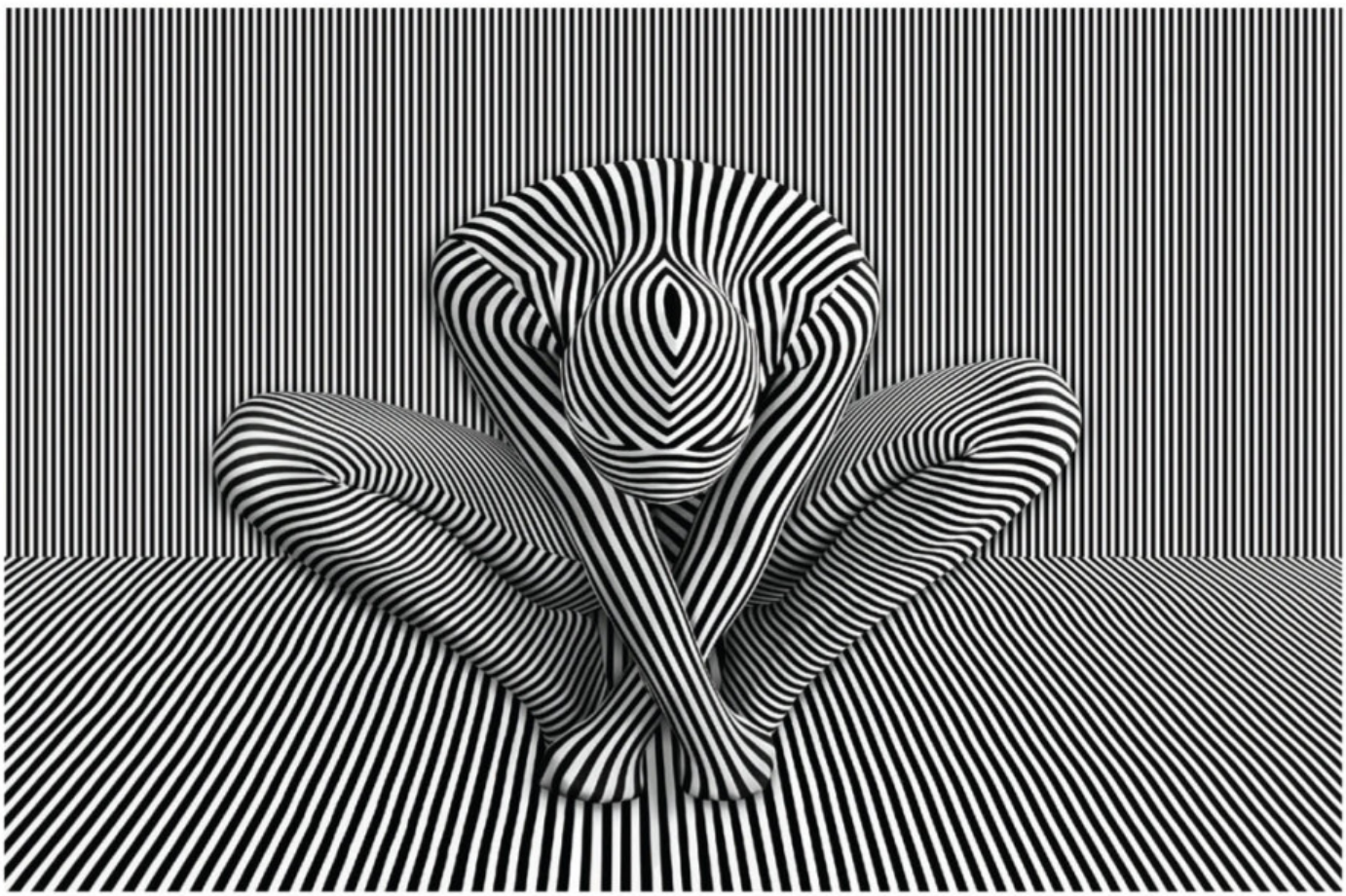
Kohanim: Mine goes back to my childhood in Iran. I'm from Shiraz. When I was growing up, all the insanity that's going on now wasn't happening. My family spent a lot of time in nature. There were so many flowers and nightingales. The sky was a deep blue, and at night, you could see multitudes of stars and galaxies. That really became ingrained in my memory. When you're a young kid, your radar is really receiving all those signals. When you grow up, you reflect that in so many different ways as an artist. Nature plays a significant role in my photographs. There's nothing we humans can create that's more beautiful than nature. That's one of the things I like about Atlanta, it's like a gigantic botanical garden.

DPP: When did you leave Iran?

Kohanim: I left in 1966 and came on my own to the U.S., to San Francisco, with $300 in my pocket. I hardly spoke English. I put myself through college working in a five-star restaurant while majoring in cinematography at San Francisco State, with a lot of classes in still photography and art. The professors absolutely hated my work because it had a tinge of commercialism in it. We have such double standards. If you look at Andy Warhol or Dali, they were commercial artists, as well. For some reason, the art world "forgave" their inclination toward commercialism.

DPP: Are there particular tools or techniques you use to achieve your signature look?

Kohanim: I used to use textures I created with paintbrushes, then would put them in multiple layers. I would blend the texture in the photograph in the blending mode to give it that painterly look. I'm not doing that anymore. Now I'm doing it with a clean photographic approach, but it still has the feeling of a painting. In most cases, I'm photographing the person in the studio, bearing in mind that I'm going to be placing them in an outdoor image. So I'm very cognizant of trying to achieve some sort of outdoor light in the studio, which will match that of the scene. When I go through my archive of photos, it's just a matter of matching up the backgrounds with the image. There's a bit of trial and error. The part of matching the two images together is vital to the success of the final image. I make the backgrounds a little more subdued so they don't dominate the shot. Once I find the background that works, I spend a good deal of time masking the hair. If you're making large prints, like I do, you really have to put in the time to make this work. Not doing it right loses the impact and destroys the image. Sometimes it can take a couple of days, especially with curly hair. I'm working on the image on a 4K monitor and getting incredible resolution, so every couple of hours, I walk



Kohanim's work transcends a single "look," with some pieces jumping out and demanding attention.



The term "painterly" immediately comes to mind when looking at Kohanim's rich, artistic portraits.

away. Then I come back with fresh eyes. I think it's very important to get this type of second opinion from yourself. Sometimes I'll say, "No, no, no, this is way overworked," and throw those layers out and start over again.

DPP: People who never worked in a wet darkroom might not have the feeling for some of the traditional techniques such as using the burn and dodge tools like those of us who would spent endless hours in there.

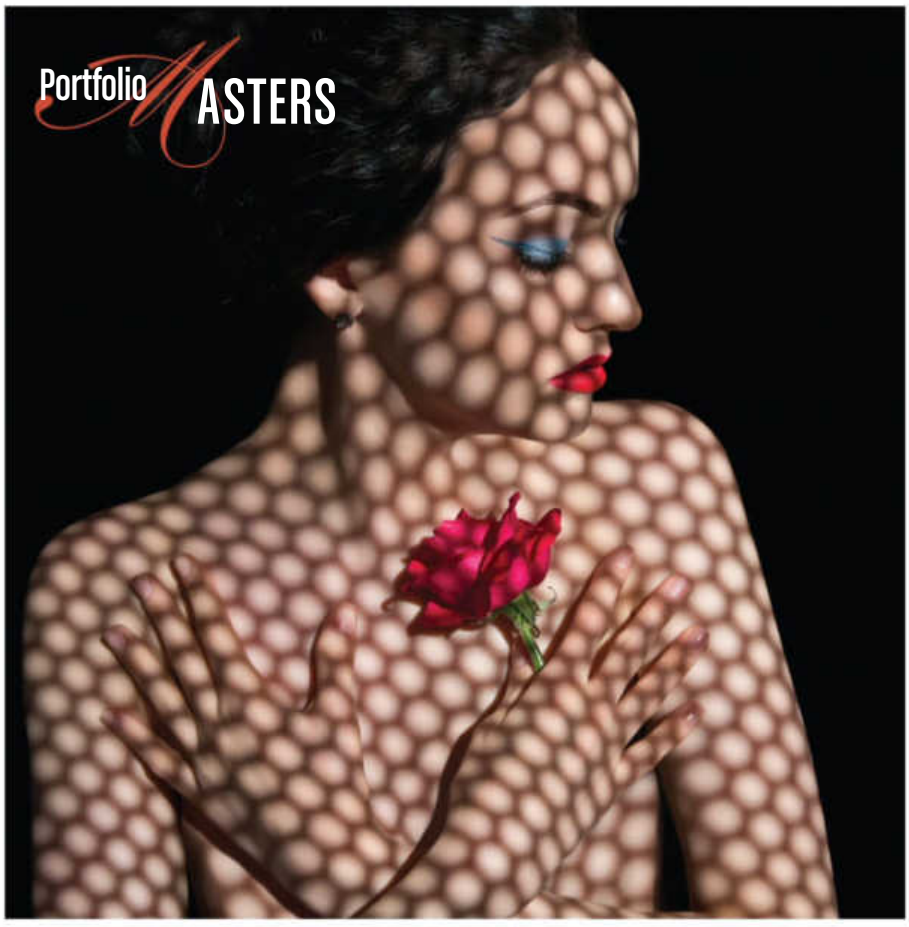
Kohanim: It's so funny. I go back to my comfort zone and use those all the time. They're very effective. The darkroom part of my career was very significant because it taught me how to slow down and think. It was meditative. It was easy to translate what I learned in the darkroom into digital printing, which was really an incredible asset.

DPP: What paper are you printing on these days?

Kohanim: Hahnemühle FineArt Baryta, Ilford Galerie Prestige Gold Fibre Silk and Canon Polished Rag. These are my three favorite papers that I go back and forth with. If the image is kind of moody, polished rag does a really good job with the black-and-white. I like more neutral tones, though I do some slightly toned images, as well. For instance, I converted one of my painterly photos into black-and-white in Photoshop and then gave it a bit of a tone, so I printed it on Hahnemühle. I use the Canon iPF6450 for prints 24 inches wide, the Canon imagePROGRAF iPF8400 for large prints 44 inches wide and the Canon PIXMA PRO-1 for smaller and quick 13x19-inch prints. The one thing I don't use are papers that have textures because they compete with the photograph. Our papers are our canvases.

DPP: In addition to being inspired by artists of the past, you're working with and being inspired by performance artists of the present.

Kohanim: I'm working on a book called *Luminosa* with Cirque du Soleil performers, which I hope to have out in two years. Most of the images are shot in my studio and converted to black-and-white. The background is black. I want to keep things simple. It's about what these superhuman artists do. The performers have carte blanche. They keep saying, "Let's make it harder." They're here from 9:30 a.m. to 7:00 p.m., four, five days in a row. They never complain about pain. They're so disciplined, so committed. In my lectures, I talk about committed versus passionate. If you're passionate about something and take no action, passion doesn't go anywhere. If you're committed and you have passion, you get results. These guys are just that. They're committed to perfection. Once in a while, I would offer to switch



hands in Photoshop if something didn't quite work. "No, let's do it again." Most of these shots are done using Broncolor strobes with a flash duration of 1/5000th to 1/7500th of a second in order to freeze the action. That means I had to be totally synchronized with them. If I press the shutter a split second too late, they'll be on the floor already. They have such a high level of artistry and perfection, it's really inspiring and really energizes and inspires me. Our level of nonverbal communication is incredible. I don't use any sort of infrared setup to trigger the shutter. I don't let the computers or cameras or gadgets decide things for me. I don't think it's a control thing, I just want to be synchronous with these performers.

DPP: How are you lighting the performers and the set?

Kohanim: Working with a 22-foot black background is like working with a black hole. All the light gets sucked into it, so I have to use a lot of light and to define the performers' muscles and shape with rim lighting. That's one thing I learned from nature. I really look at the quality of light and the direction of light. They're on an acrylic ball—two or three of them sometimes—which I retrofitted with a strobe light inside. A lot of times, I try to simplify light. If you look at the earth, we have the sun as our one light source. And that light has so many personalities—warm, cold, hard light, soft light.

DPP: What's the motivation for doing the work you do?

Kohanim: I never look at something and say I'm going to do something because I'm going to make "X" amount of dollars. I think of aesthetic rewards rather than financial rewards. You can't put a price on aesthetic, the gratification and the joy it brings to you. It really grounds me as a human being. When I saw Sebastião Salgado's *The Salt of the Earth*, I thought it was such an incredible, beautiful film. His mission was to show what collective insanity does to the world. He wakes us up to change the way we're thinking and the way we treat each other. It wasn't all doom and gloom. What he did at the end was great. He went back to where he grew up in Brazil and brought back the rain forest in an area that had been lost to farming. What a brilliant guy.

For me, ideas for new projects never stop. I've been doing photography for 30-plus years, and I'm more passionate now about doing new images than ever and discovering new ways to do them. I want to do things that I've never done before, but in the style that has been ingrained in me since childhood. Our brain chemistry is constantly changing. I'm not the person I was 10 years ago or even 10 days ago.

DPP: What cameras are you working with to express yourself?

Kohanim: I use the Canon EOS-1D X and Canon EOS-5DS R. I have no need to go to medium format anymore. The detail is amazing and the ability to shoot in extremely low-light situations with high ISOs is incredible. Sometimes the spontaneity tells a better story than slowing down to artificially light a scene. I see that in your photos. When we were shooting film, you couldn't shoot in color above ISO 1000—it would fall apart. Canon is always trying to give us better tools.

That said, these days there's so much emphasis put on technique. For instance, I'm sure there are some good applications for HDR, but too often it looks hokey and too contrived and fake. The primary objective of any photograph is to capture and initiate a reaction that elicits an emotion. There's no technique that can do that. Sure, we have to know good techniques to get a good exposure. That's understood. It's like a violinist has to know all the technical aspects of how to play. But if he relies on the technical aspect of it too much, the artistry gets lost, with the result being a piece of music played without spirit.

DPP: You could play to a metronome and be right on, but if you've lost the feel, you've lost the music. In our profession, we could call it "photographic Muzak."

Kohanim: Basically, we're trying to express our own experiences and feelings through our camera, through the images we're creating. I think that's the goal of all artistic expression. DPP

To see more of Parish Kohanim's photography, visit parishkohanim.com/main.html.

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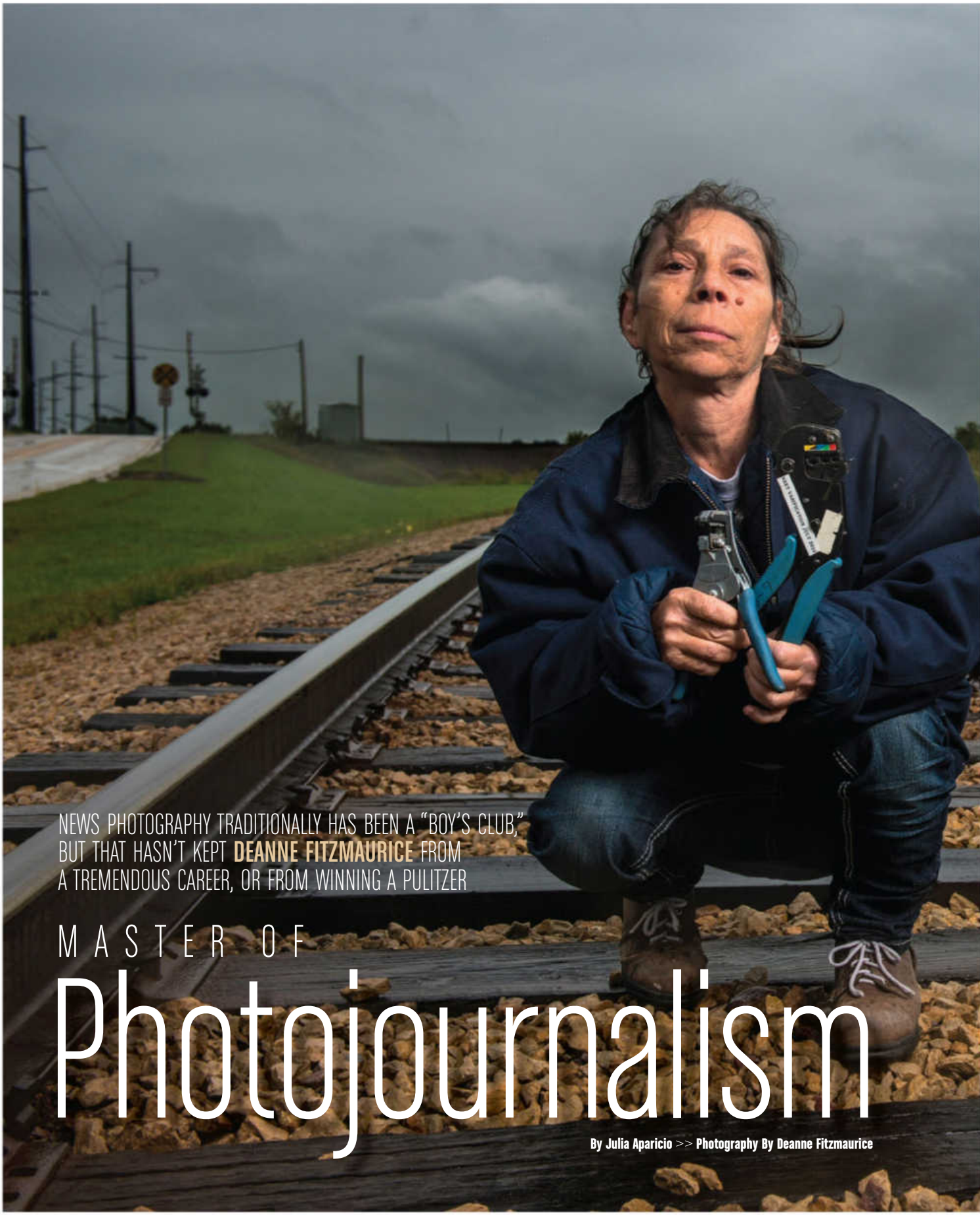


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NEWS PHOTOGRAPHY TRADITIONALLY HAS BEEN A "BOY'S CLUB," BUT THAT HASN'T KEPT **DEANNE FITZMAURICE** FROM A TREMENDOUS CAREER, OR FROM WINNING A PULITZER

MASTER OF Photojournalism

By Julia Aparicio >> Photography By Deanne Fitzmaurice



When you see a large neon sign outside a brothel exclaiming "GIRLS GIRLS GIRLS" on the side of a road in the Nevada desert, it's not a typical response to pull over for a photo op. Pulitzer Prize winner Deanne Fitzmaurice has never shied away from a controversial subject, and she couldn't resist what promised to be an interesting locale.

"I'm drawn to social issues and telling stories of people's struggles," says Fitzmaurice. "I just try to capture moments as they're unfolding, but I try to make those images as compelling as possible."

Although initially wary upon finding Fitzmaurice on her front step, the brothel "mother" eventually consented to let the photographer and a writer inside to look around. This particular instance of spontaneity would lead to Fitzmaurice's series "Sex Trade - USA," a raw, behind-the-scenes look at the life of sex workers.

Fitzmaurice began her career as a photojournalist after leaving her hometown in Massachusetts to attend the Academy of Art in San Francisco. Although she had initially moved out to California with aspirations of becoming a painter, she soon realized this wasn't the right medium for her to express herself creatively, and she began digging deeper to find what really excited her. It was then, after a brief stint in graphic design, that she discovered photojournalism.

"There's that moment when everything just clicks, and you say, 'Okay, I found my thing.' I immediately dove headfirst into photography, and I began taking every class I could," says Fitzmaurice of her passion for photojournalism. "I just loved being on the pulse of what was happening, I loved telling stories, and being out there. I loved the unpredictability of it, and the challenge of having to go into a situation, figure out what the story was and show it in a powerful visual way."

Fitzmaurice had her first brush with greatness early on in her career when she was asked by one of her instructors to accompany him as his photographer on a story he was writing about Ansel Adams.

"I was thrilled, and jumped in a car to go down to Carmel to his beautiful home, but I was really a rookie, I had no experience at all," Fitzmaurice recalls. "There I was, just standing in front of Ansel Adams with a camera that I barely knew how to use, just trying to somehow muster up some confidence and look like I knew what I was doing."

The camera she brought was a Yashika Mat twin lens reflex.

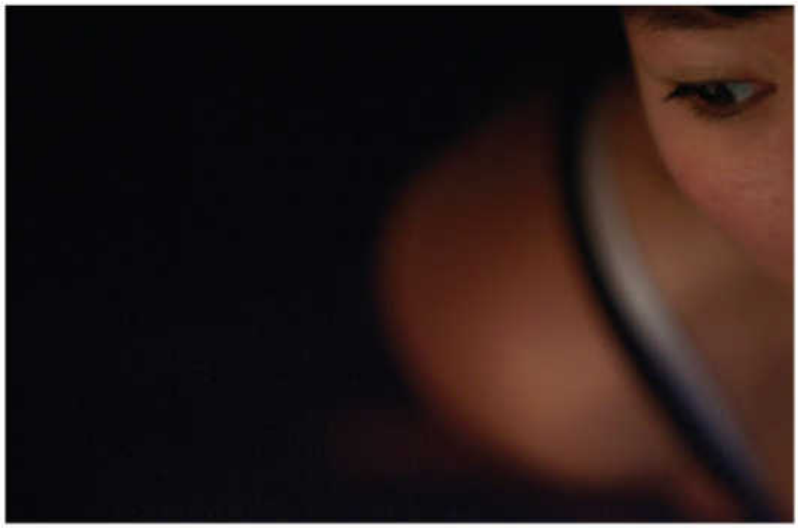
"I have no idea why I brought that camera," laughs Fitzmaurice. "It's not even a camera that I was using. But I thought, 'Hey, I'm photographing Ansel Adams, I need to have a cool camera.'"

During the interview, rather than putting on his regular glasses, Adams put on a pair without lenses to avoid reflection while he was being photographed. During a moment of spontaneous silliness, he began making funny faces at Fitzmaurice.

"He just got goofy and started poking his fingers through them and joking around, and I just missed this really great picture," says Fitzmaurice. "I thought I had it, and then I get back and look, and it's completely out of focus."

This encounter would end up being a teaching moment for Fitzmaurice, as well as one that would stick with her for the rest of her life.

Deanne Fitzmaurice has documented many incredibly emotional subjects, from the global sex trade to a child injured by explosives in Iraq and his journey of recovery, an assignment that won her a Pulitzer.





"I didn't have enough experience to say, 'Here's what I want to do,' to scout out a location and bring him over there," says Fitzmaurice. "I was just winging it and trying to look cool with my Yashika Mat, and then there was this great moment that I missed. It still haunts me to this day."

It was shortly after she finished school that Fitzmaurice got her first big break. After working freelance to build up her portfolio and gain more experience while she was in school, Fitzmaurice was hired as a freelancer for Palo Alto's *Peninsula Times Tribune*. The next year she was hired by *The San Francisco Examiner*, and shortly thereafter, in 1989, she moved to *The Chronicle* in San Francisco. It was at *The Chronicle* where she was first assigned to the story that eventually would lead to her Pulitzer Prize win in 2005.

Fitzmaurice was assigned to photograph a young Iraqi boy who had come to America for medical treatment after he was left on the brink of death from an explosion. The boy, Saleh, was receiving medical care at a hospital in Oakland, and Fitzmaurice was sent to get photos of the nine-year-old for the next day's paper. The impact from the explosive device, which the boy had believed to be a toy ball, had ripped open his abdomen, torn off his right hand as well as most of the fingers from his left, and blown out his left eye.

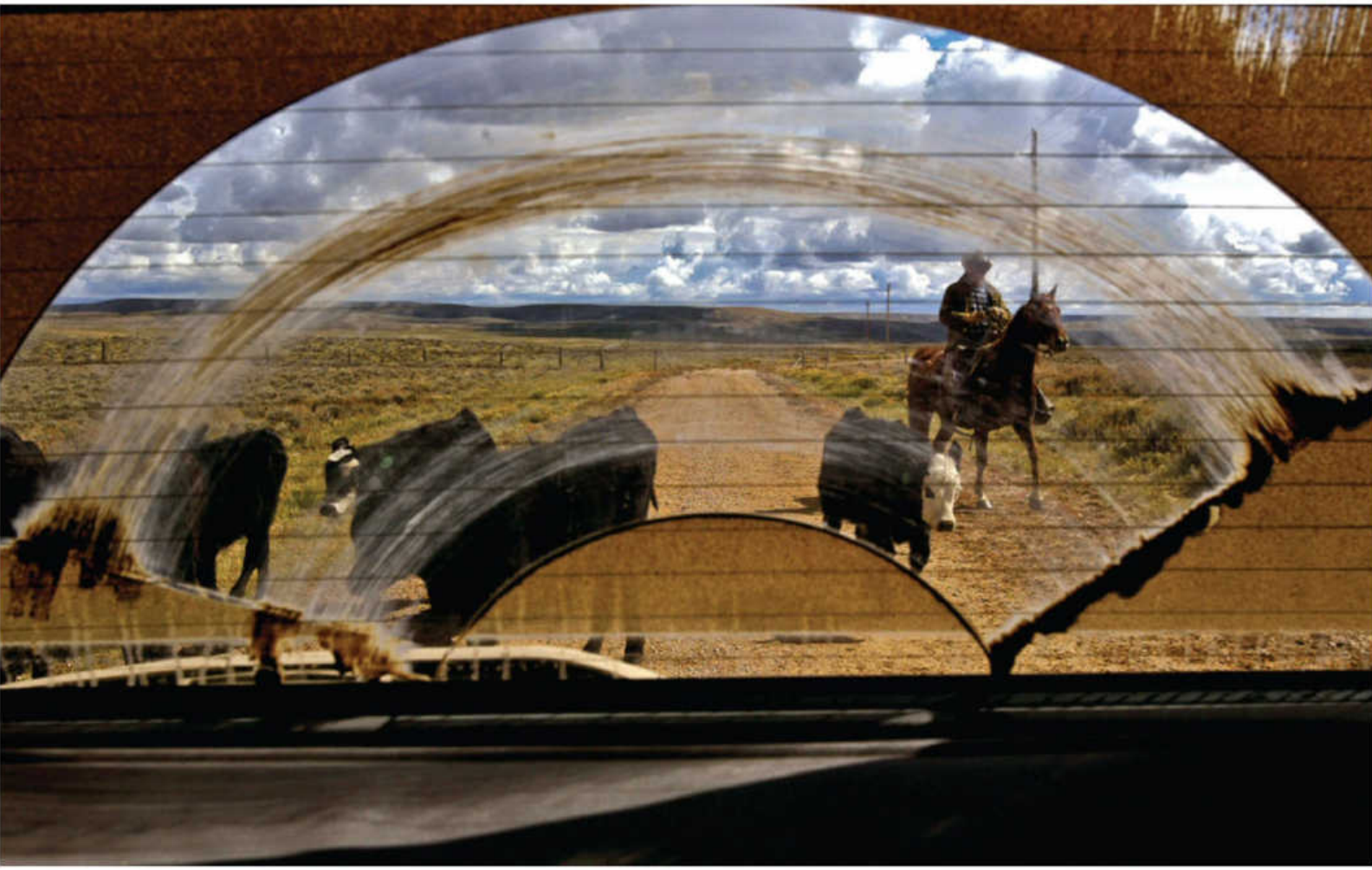
"I was shooting all kinds of different assignments at *The Chronicle*, but I was trying to spend time working on stories that I cared about," says Fitzmaurice. "This story just came along as an ordinary daily assignment.

"The writer and I walked out of that hospital room, and we just had to stop for a minute and collect ourselves after what we had seen," she says of the haunting experience. "We went back to the paper and put out a story, but I went to my editor and said I wanted to stay with this story."

Fitzmaurice proceeded to document Saleh and his father Raheem over the course of the next year, covering the ups and downs of the approximately 35 surgeries he underwent, as well as his acclimation to life in the United States.

"The way I approached this story was that I would try to be there at the hospital when something important was happening, like a major surgery, but I would also just try and show up when nothing was happening," says Fitzmaurice. "I found out that some of those moments, the unpredictable moments, were the most powerful moments."

One such instance occurred a few months



Fitzmaurice's photography transports viewers into the worlds she's covering, rather than merely making them observers.

into Saleh's recovery, when hospital officials told Raheem that they would need the hospital's house, where the two were currently residing, for other patients.

A Bay area couple stepped in, Leslie and Daniel Troutner, and found an apartment in Oakland for Raheem and Saleh. While Fitzmaurice made sure she was there on the day of their big move, she also decided to return a few days later to get a sense of what daily life was like for them in their new home. During a trip to the supermarket, Saleh drew stares and unwanted attention from customers. He had forgotten the sunglasses he normally wore to avoid attention to his missing eye.

"He ran home and fell to his father's feet crying, just sobbing, and that was such a difficult picture to shoot. The human response is to console him, and the last thing you want to do is pick up your camera and shoot this moment, but it was so important to show the arc of what he was going through," explains Fitzmaurice. "That was a tough one for me. I still remember how I felt lifting that camera up to my eye, feeling like, okay, am I crossing the line here?"

Fitzmaurice continued to capture Saleh's story after he and his father were granted asylum, eventually traveling to Iraq to document family members immigrating to the United States.

And, she's still following Saleh's story today, even photographing his high school graduation earlier this year.

In 2008, after the success of the photo series, Fitzmaurice decided to walk away from her job at *The Chronicle* in order to become a full-time freelancer.

"I just thought, if I'm ever going to go do this, this is the time to do it. I do think having a Pulitzer behind me sometimes helps me get in the door, but then once I get in the door, I still have to prove myself."

One area in which Fitzmaurice has proven herself is in the predominantly male-dominated field





THIS PAGE: Fitzmaurice is one of the few women who covers professional sports, and she does so with a unique perspective that speaks as well to sports fans and the casual follower alike.

of sports photography. "It has become a niche of mine, and it was completely unintentional," says Fitzmaurice. "When I was working at *The Chronicle*, one of the things we were asked to photograph was sports. I ended up really enjoying it. I loved the challenge."

Fitzmaurice found that shooting sports was changing the way she approached other assignments, as well. The hectic pace of the sidelines and the mental agility needed to capture sports served her well on other assignments.

"The work I did with sports translated to all of my documentary photography," she says. "I have to anticipate where things are going to happen and how to position myself in a certain place. I have to be ready in any situation."

Naturally, Fitzmaurice not only was interested in what was happening on the field with the players, but off the field, as well. She wanted to go behind the scenes and find out who the athletes were as people, not just as celebrities.

"I decided to approach one of the most



difficult people in sports, Barry Bonds. He was breaking all the records and setting all these milestones, but no one knew anything about him. All we really knew was that he didn't like to be photographed, and he didn't like the media.

"One day I was photographing him and he glared at me," Fitzmaurice continues, "and I thought, 'You know, I'm not going to let him intimidate me,' so I just walked straight up to him and said, 'Barry, do you have a problem with me photographing you? Are there some boundaries I should know about?' He just paused for a moment and then said, 'No, I don't have a problem. What's your name?' And from that point forward he let me into his world."

After the Barry Bonds series, other publications, including *Sports Illustrated*, started hiring Fitzmaurice to do similar behind-the-scenes work with athletes.

"When I started photographing, especially sporting events, there were very few women on the sidelines of games," says Fitzmaurice. "It feels like it's changing to me. I see a lot of young women who want to tell these stories, and tell them in a deep and meaningful way, and it's great to see that."

Today, Fitzmaurice is working on a variety of different projects, including a documentary film about street kids in Africa.

"It's an absolutely fascinating story about these children who live on the street in Kenya, and about an orphanage that's rescuing them," says Fitzmaurice, who has taken three trips to Africa in the last two years to work on the film.

"I'm really enjoying the challenge of putting together a story like this," she says of working on the project with another filmmaker. "It's challenging and exciting, and different from a lot of other things I've done."

Fitzmaurice also recently celebrated the 10-year anniversary of Think Tank Photo, the company she created, along with her husband (and a photographer) Kurt Rogers, and designers Doug Murdoch and Mike Sturm. Think Tank Photo designs and manufactures camera bags and accessories for professional and advanced amateur photographers.

Regardless of how many different areas of photography Fitzmaurice manages to succeed in, or how big her camera gear company grows, she has no plans to slow down.

"I love being on the go, I love being able to get a call for an assignment and jump on an airplane," Fitzmaurice says. "That really feels right to me, it resonates with me, and it's really the life that's satisfying for me." DPP

See more of Deanne Fitzmaurice's work at portfolio.deannefitzmaurice.com.



SMALL TOWN

"I'm not so ego-driven that I think the world will die if my pictures don't get seen," says Jim Richardson, "but there are things, you know, for certain audiences. For instance, the work that I did in 'Small Town,' Cuba, Kansas, particularly, for The Midwesterner or, more specifically, for the Kansas audience, yeah, that stuff is worth keeping around. That's why we're discussing just that with the Kansas Historical Society, about having that work there. At some point, I think you have to think of it. I mean, you only have to go into the back vaults of historical societies to see boxes and boxes that never get seen."

MASTER OF MEANINGFUL



STORIES

FOR MORE THAN THREE DECADES, **JIM RICHARDSON** HAS BUILT A PHOTOGRAPHIC LEGACY THAT HE HOPES WILL CONTINUE DRAWING ATTENTION TO IMPORTANT ISSUES FOR GENERATIONS TO COME

By William Sawalich >> Photography By Jim Richardson

Since 1984, Jim Richardson has been photographing for *National Geographic*, traveling the world and telling stories with his camera, largely based on the issues most important to him. He has studied the Celtic realm, light pollution, life in small-town America and many more subjects to which he believes he can bring attention in a meaningful way. The Kansas-based photographer has devoted much of his time and energy to issues of agriculture and the food supply, first and foremost, because it's an underreported subject he believes needs to be addressed.

"Some of it is that I have that background," says Richardson, "and I speak the language and I understand why it's important. And I've kind of felt incumbent to do that, because there weren't a lot of other people doing it. There's a story to be told and there just aren't a lot of other people who are panting with bated breath to go and take pictures of earthworms, you know? Everybody wants to go to Paris and do street cafés, or go to Cuba and do street photography. But go to Cuba, Kansas? Yeah, right. There's a real limit of people who want to talk about the tough work of photographing 'why seed banks are important.' So it's gratifying to do that work, because at least I can have a voice. There are so many stories that have no lack of coverage. I mean, you know, when it comes to big dramatic fuzzy mammals, there's not a dearth of people who will go to Africa and photograph more lions. There's probably not many of us who will make it our life's work to photograph soil fungi and the root structure in prairie grasses. I see it as an opportunity, in that I've always, in my career, sort of veered away from the trends. I've just always felt that it didn't serve me well to follow the crowd."

After 31 years of globetrotting, Richardson isn't thinking about retirement so much as he's considering his photographic legacy.

"I've said to people recently," Richardson quips, "you know, if I was going to retire, I think it would be nice to have a gallery on Main Street in a small town and do a little work for *National Geographic* now and then. Then I kind of go, well, I guess that's pretty much where I'm at. But I don't exactly see why I should go do something other than what I've been working toward my whole life."



"If a tree falls in the forest and nobody sees it..." he continues. "We can argue all we want about what's the best archival storage medium and what will make prints last longest, but usually pictures die not so much when they deteriorate sitting in a box. It's when you're gone, when you die, and somebody is presented with this pile of stuff, and they simply say, 'What in the hell are we going to do with all of this?' And it lands in the dumpster."

Richardson is in the fortunate position of not only having his work published in magazines like *National Geographic* and *Traveler*, but he also runs his own gallery. Printing, of course, is becoming rarer in the digital age, and Richardson sees it both as a hedge against irrelevance and a different path to connection with an audience.

"Digital storage is going to be a continuing problem," he says. "At some point, I want to get enough pictures printed that if in 100 years the JPEG format is gone, you can still see them. And different pictures come to the fore on the wall than in other uses. You really have to switch gears to understand what will endure in someone's heart and mind as a print, as opposed to what makes an effective picture for a story in *National Geographic*. They're often very, very different. There are certain pictures in our gallery that people get very attached to. There's a picture of just light from a stained glass window falling on a cathedral floor in Locronan, Brittany. People are very attached to that. It was a marginal picture for the story in a magazine, because it didn't really describe very much. But the attachment people feel for it is very emotional."

Tending to one's legacy, it turns out, isn't unlike tending to one's career. Eight years ago, when last we spoke, Richardson's approach was wholly different: Shoot projects and watch as *National Geographic* published and promoted the work. But these days, he says, the photographer must do more and take an active role in getting the work seen.

"If you would look at what I was doing in 2008," he says, "and what I'm doing now, there are significant differences in time and emphasis, and trying to develop new ways of working and using the pictures. It may look like the same guy eight years later, but, in fact, there's a whole lot of change. I've been taught by experience and others that unless you attend to the business of getting your pictures seen, probably no one else is going to do it for you. So you end up with a very large body of work that takes additional work to make relevant. And some of that can be done through social media, some of it simply has to be published in relevant publications, some of it has to be personal and acquired by people in the form of a print. All of it adds up. I don't think there's one way of doing it, frankly. It's cumulative, in a way that these pictures take on a life in the culture. You can think of permanence in terms of how long is an inkjet print going to last, and you can think of permanence in the form of, 'is anyone going to care about this picture after I'm gone? Will this picture matter?' I think it's really important that you put the effort into both things. You're going to have to worry about, you know, how you're going to store those photographs so they don't rot away. But you also have to pay attention to 'does anyone care?'

"We used to worry about pictures being overexposed," Richardson continues, "that they would lose value if they got seen too much. I don't think that's the case anymore. They simply gain value, they gain stature and they gain exposure, and there's no downside to having pictures seen. So the more avenues to get the pictures seen, the better. Eight years ago, the magazine assignment was the be-all and end-all. It was the entire vehicle, and that work's effect was going to be determined by the exposure in the magazine.







STONES OF STENNESS

Richardson has long been drawn to the Stones of Stenness, on the Orkney Islands of Scotland. The massive freestanding stones are thought to be the oldest henge in the British Isles, and their power, beauty and historical significance are revealed in his images.

THE HEBRIDES, SCOTLAND

"I approached that landscape looking for the drama of the geology and the story the geology told, and how that plays out. That ended up being several pictures, including Fingal's Cave. The interior—that thing has been photographed a lot and everybody has been painting it way back to Turner in the Victorian era. I ended up doing a picture there that has garnered some attention. That makes me feel good when I can go to a place that has been worked hard and do something out of it."

FOOD SUPPLY AND AGRICULTURE

"This story will be central and in the news for at least the next three or four decades. And, as world population continues to grow, all those things keep happening. I encourage young photographers, take a look at the stories that have long-term legs that will continue to have importance over time and are under-covered."



ESTELA CÓNDOR. "When we started to photograph the farmers for the 'Feeding 9 Billion' story, Dennis Dimick, my picture editor, really directed me toward doing straight-on portraits—something I don't normally do—bringing them face to face with readers, saying here are the people who bring us our food. You have certain moments in your photographic life when you look through the camera and think, 'I'm in front of something extraordinary.' Her face and her expression, surrounded by the swirling clouds and the Andes in the background—she had this striking face in which each side had a bit of a different cast to it. One side was a bit optimistic, and the other had a bit of a look of despair to it. She's holding potatoes in her lap, and when those things happen, you just feel, 'Get it right! When are you going to be here again? When will the little gift of this moment pass your way again?' I feel a great responsibility when those things happen. These folks are speaking to the world, but only if I do my job well."



And that's not the case anymore. It's one of the main vehicles by which the pictures work and the photographer is known, but it's only one. The photographer used to produce photographs and now photographers have to produce eyeballs. The photographer no longer can simply be the person who takes the picture and gives it to somebody else to use. I think the essential thing that a photographer does is define the issue, define the subject matter that's important, and attend to the whole package—of not just the pictures, but the editorial content, their distribution and their impact on society—pretty much be the publisher and the missionary, and the advocate, frankly.

"Photographers have become not just the persons supplying the pictures," he notes, "but also supplying the ideas and advocating for those ideas. Essentially, that means that the definition of photographer has changed. Because you expect the photographer not just to be the knob turner who knows how to take the successful image, but also to be the vessel for the issue. My mind-set is still the picture, you know, and all of which is necessary, too. I just think that the range of what photographers do and what photographers are has broadened considerably.

"You see *National Geographic*," says Richardson, "out of necessity and out of opportunity, expanding how they tell stories. So not only is somebody like me shooting for the magazine, but also appearing on the digital website, in their PROOF blog, on their Instagram feed, which now has, what, 29 million followers? Their digital formats will simply keep expanding. There will come a time, if it isn't already here, in which the print delivery of the stories is eclipsed by the digital delivery of the stories, one



END OF NIGHT—LIGHT POLLUTION SERIES
"I've also, in the last few years, done a story on the end of night," notes Richardson. "It was about light pollution. That was another one that I could do that I felt good about, because we got them a fair amount of attention by getting it into *National Geographic*. If you can do that, you can bring some attention to a story."

way or another. By way of example, say I do a story for the magazine. Because of the vagaries of publishing, it can be two years before somebody sees any of my pictures again in the magazine. On Instagram, they can see me every day. And already I'm seeing people say, 'You know, my goal is to get to be a good enough photographer that I can be on the *National Geographic* Instagram feed.' You see that down the comments. You see people changing what they think it means to be a *National Geographic* photographer." DPP

See more of Jim Richardson's photography at jimrichardsonphotography.com.

As Times Change, Cameras Change

My equipment lineup has been evolving as the media world changes. For years, I was adamant about using only one model of camera from one manufacturer so that it became absolutely second nature. I hated it when a new model moved a button or changed the way some function worked. Now it seems I'm becoming more ecumenical in my equipment choices, as I have a wider range of media needs.

First, I still love my Nikons. When it comes to jobs where full resolution, full quality is the name of the game, that's what I reach for. Mainly, that would be my D800 and D800E and a raft of lenses—mostly, Nikkors like the incomparable 14-24mm *f*/2.8. But I also have a couple of the Sigma Art series lenses now, the 50mm *f*/1.4 and the 35mm *f*/1.4 for some of the portrait work I've been doing on stories like "Feeding the Planet" for *National Geographic*. Simply put, they're the best *f*/1.4 lenses I've ever used—matched by my 24mm *f*/1.4 Nikkor, by the way. These combinations of bodies and lenses produce pretty stunning image files. I print 40"x60" files regularly out of my Epson 9900, and the look and feel of the resulting prints are amazing. It's not just the resolution, it's the tonality and integrity of the image, too.

But now I'm spending a lot of time attending to social media, building my Instagram following, for example, and for that, it's my iPhone 6 Plus. This bit of kit is crucial for me in this day and age. I've done several trips where I've taken only the iPhone. The combination of a really respectable camera, a multitude of interesting apps, editing on the flow in the field and the data connection to get the image uploaded immediately are crucial to me today.

Finally, I've also just picked up a kit of the Olympus OMD cameras. For recent fieldwork, I wanted something that was much smaller and lighter, but that was still capable of first-rate imaging and adept at producing video. I didn't just want a mirrorless camera that was a little smaller than my Nikons. I wanted something that would expand what I could produce. The Olympus filled my needs. The lenses are first-rate. Rarely have I seen lenses that can deliver sharp images wide open across the full frame the way these do. What I hadn't expected was how incredibly well the image stabilization works on the Olympus. Nothing I've seen matches it. And you can't really believe it until you hold it in your hands or shoot some video with it while walking around. These cameras—my go-to body is the OM-D E-M5 Mark II—also have some unique tricks that let me get images I'd miss otherwise. Being able to pull out the articulated screen and touch the screen where I want it to focus and fire—which it can do virtually instantly—got me some shots in Scotland last month.

Right now, for the work I'm doing at present, I'm pretty happy with this lineup. I'm surprised how my priorities have been shaped recently by changing demands to produce pictures for different publishing platforms. That's not going to go away, so I expect that my equipment lineup will continue to evolve. *—Jim Richardson*



Neil Leifer has always been a master in capturing the grace, beauty, motion and drama of sports, defining the way photojournalists cover everything from his beloved football to the Olympics.

More than 100 million people will be glued to television screens around the globe at the moment a kicker's foot launches a football into the air to start Super Bowl 50. Football has come a long way since its humble beginnings, when grown men were kicking and tossing around an actual inflated pig's bladder. There to document almost every hard-fought yard was Neil Leifer. His book *Guts and Glory: The Golden Age of American Football, 1958-1978* (Taschen) reveals the incredible skills it took to capture the game in the years before superfast motordrives and autofocus lenses.

Leifer's 15 other books demonstrate his photographic prowess covering sport-

MASTER OF THE ICONIC SPORTS IMAGE



NEIL LEIFER CUT HIS TEETH IN AN ERA BEFORE AUTOFOCUS AND MOTORDRIVES—AND DEFINED MODERN SPORTS PHOTOGRAPHY

By Mark Edward Harris >> Photography By Neil Leifer

ing events ranging from the Olympics to heavyweight title fights, in addition to general news coverage. But it was a football game in 1958 that kicked off his career, if you will.

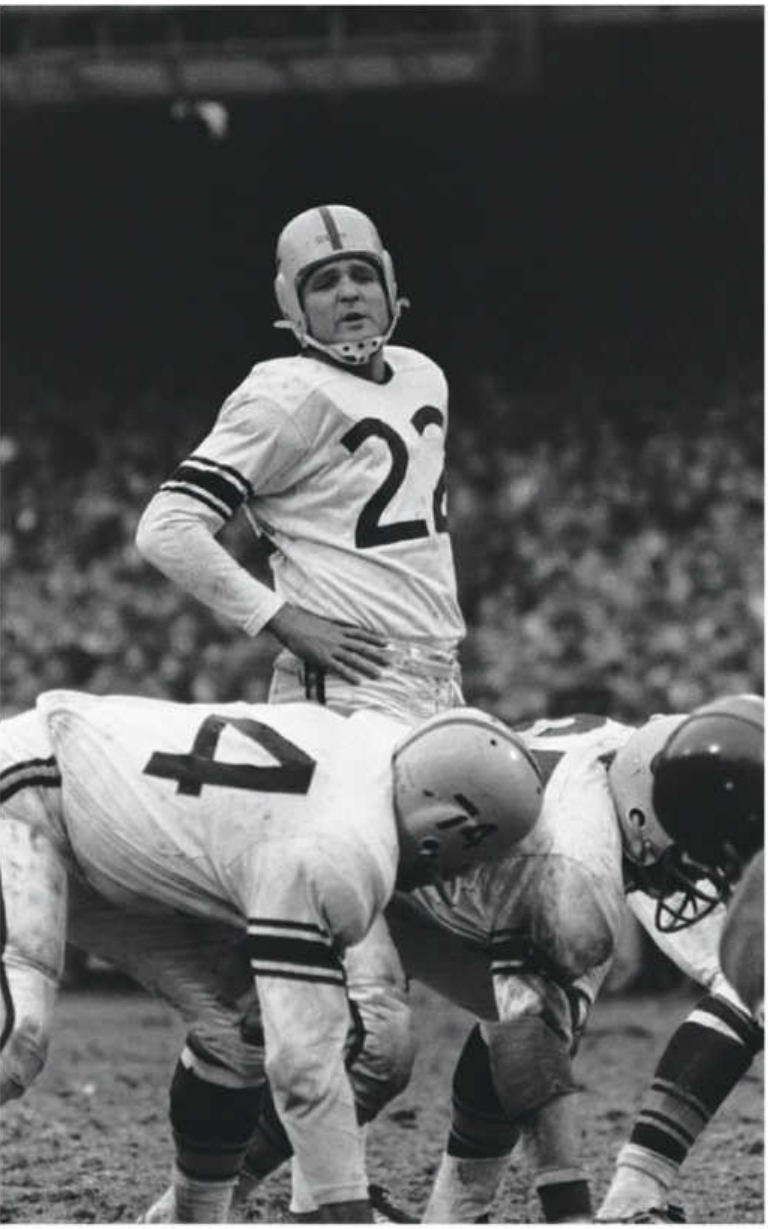
The date was December 28, Leifer's 16th birthday. But he never could have imagined the gift he was going to receive later that day. Leifer would, almost accidentally, freeze for all eternity the decisive moment at the conclusion of what sportswriters call the greatest football game of all time, the 1958 National Football League Championship between the Baltimore Colts and the New York Giants at Yankee Stadium.

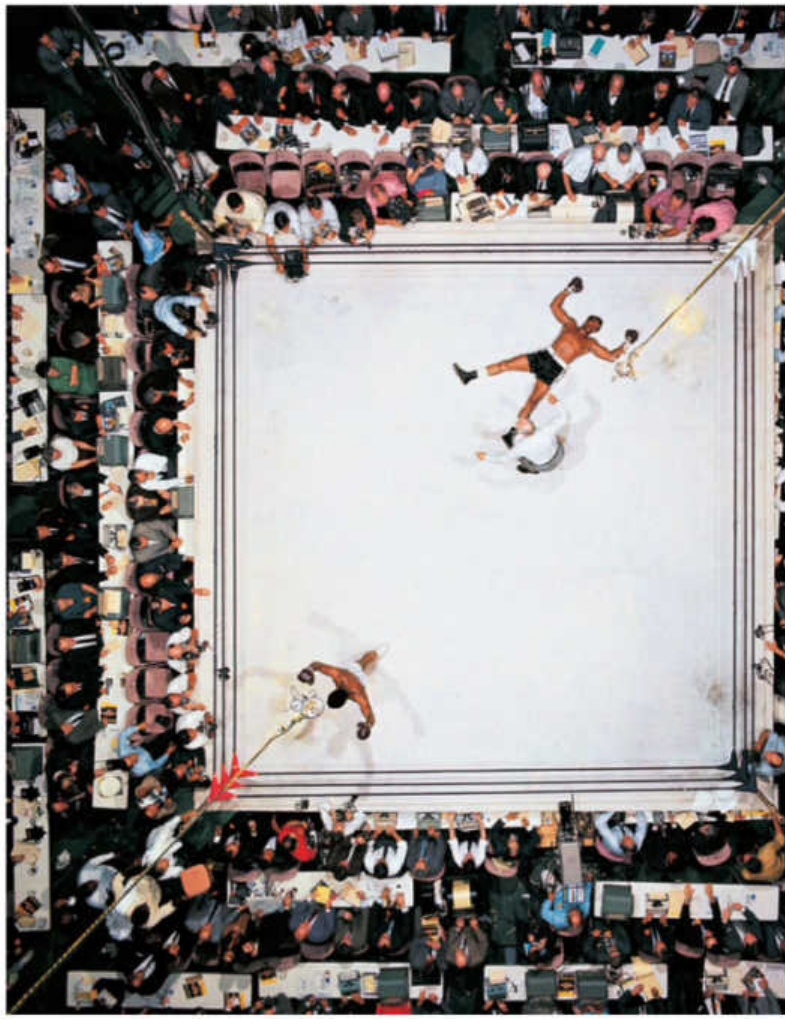
Earlier in the season, Leifer became aware that on game days the Army Veterans Hospital in the Bronx would bus in dozens of disabled wheelchair-bound former soldiers to the game. Leifer volunteered to wheel the vets to their positions on the field along the outfield wall. He was stuck behind one end zone for the entire game, but it turned out to be the right one.

Leifer snuck a Yashica Mat camera,

what he calls "a poor man's Rolleiflex," into the stadium to photograph the game because he didn't have press credentials. He depressed the shutter as Colts running back Alan Ameche rushed into the end zone from one yard out to secure the Colts 23-17 victory in the first NFL playoff sudden death overtime game in the league's history. The touchdown would end the game, but launch one of the most dynamic and prolific careers in the history of photography.

Leifer sold his photos to *Sports Illustrated*, which led to him becoming a regular contributor. By age 19, he had his first *SI* cover, an action shot of Giants quarterback Y.A. Tittle. He joined the magazine as a staffer and worked there for nearly two decades until 1978, when he moved over to *TIME* magazine. By the time he left *TIME* Inc., in 1990, Leifer had more than 200 *Sports Illustrated, TIME* and *People* magazine covers to his name.

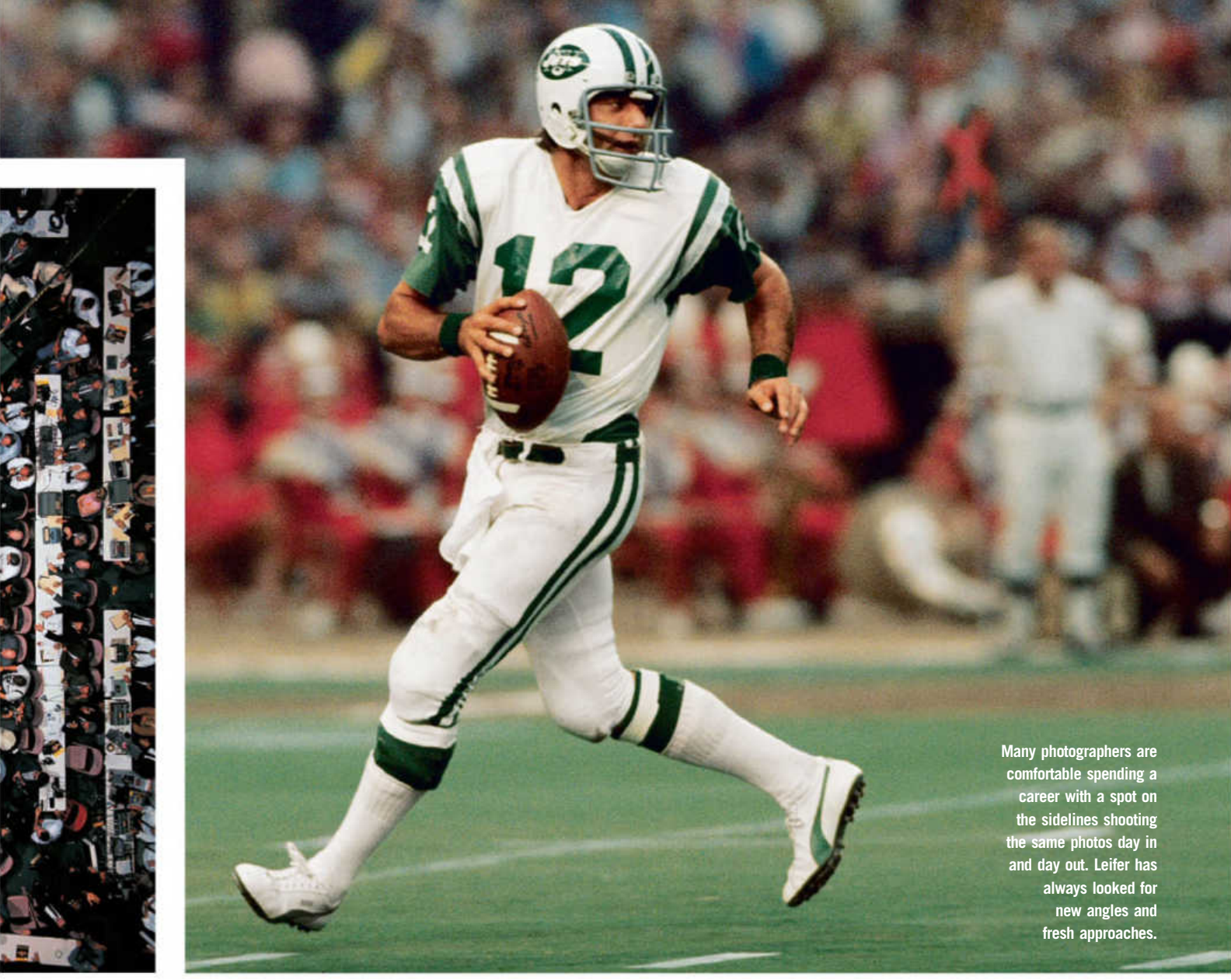




DPP: Why are the 1960s considered the Golden Age of football?

Neil Leifer: The decade began with the creation of the American Football League, which eventually merged with the National Football League at the end of the decade. So it wasn't one league, it was two. They were way behind baseball in terms of interest for most American sports enthusiasts. Baseball was the national sport, the national pastime. Today, there's no question that football has become the national pastime. Just compare the number of viewers of the Super Bowl to the World Series.

When you look at the pictures in my book, you see the players and coaches that built the game into the national pastime—Sam Huff, Frank Gifford, Y.A. Tittle, Johnny Unitas, Jim Brown, Joe Namath, Vince Lombardi, Don Shula. These were the men who created the excitement that the game generated in the '60s. The NFL had been around for a number of years, but nobody cared. When I started shooting football, the Giants played in the 1958 and 1959 championships. But you could walk up to Yankee Stadium on



Many photographers are comfortable spending a career with a spot on the sidelines shooting the same photos day in and day out. Leifer has always looked for new angles and fresh approaches.

any Sunday and no matter who they were playing, you could buy a ticket. Look at my pictures from that time, and you'll see empty seats in the end zones and empty low seats. There were more than 30,000 empty seats at the first Super Bowl—at the time called the AFL-NFL World Championship Game—at the L.A. Coliseum in 1967. How much money and how difficult is it to buy a ticket for the Super Bowl these days? Even during the regular season, I don't think there's a prayer of going out to the Meadowlands and buying a ticket on game day for a Jets or Giants game unless you get one from a scalper. The road to the game becoming the national pastime started in the late '50 and '60s.

DPP: How difficult was it to cover the action in the days before autofocus?

Leifer: It wasn't difficult. In football, there's potentially a great photograph on every single play. Compare it to baseball—I love baseball and grew up a huge Brooklyn Dodger fan—if you have a great pitchers' duel, what do you shoot? A couple of pictures of the pitchers and some of the frustrated batters. But what else do you shoot? There are moments like a





Documentary-style sports photography didn't exist before Leifer brought his journalistic approach to football coverage.

runner trying to take out a second baseman or shortstop to break up a double play or a slam-bang play where a runner is trying to knock the ball out of the catcher's glove at home plate. But how often do these things happen?

In baseball, you're in a fixed position such as the photographer's pit on either the first base side or the third base side or upstairs, and you sit there with a long lens and wait for the action. In football, you can make the action happen. Photographers have the opportunity to go up and down the sidelines and decide where they're going to be and what focal length lens they want to use.

DPP: But when you started covering football, you had to quickly manually focus long lenses with shallow depths of field on constantly moving subjects. That must have been difficult.

Leifer: That's what separated the big boys from the rest of the pack. Walter Iooss said it best; he's a good friend and was my peer and competitor during the years I worked at *Sports Illustrated*. Walter said that autofocus added 20 years to his career. For football, boy, it works. Is it easier today? Yes. But I don't want to diminish what the guys are shooting today. They're so damn good. I'm blown away by some of their pictures.

What separated the big boys when I shot was hand-eye coordination. I was pretty good at it. Walter was the best I had ever seen at it. John Biever, who will be shooting his 50th straight Super Bowl, is phenomenal with his hand-eye coordination working with a 600mm lens. He can track a player coming at him and have the whole damn play in focus. So would Walter. I was very good at it. Jim Drake was very good at it. What separated the really top photographers from the second tier was that ability to focus a 600mm lens at a player running right at you or capturing a shot of a pass receiver just as the ball is coming into his fingers. That was hard to do in the days of manual focus. Today, the cameras are so good that they take a lot of the hard work out of the equation. But even with autofocus, it's still about the photographer behind the lens.

DPP: What were your go-to settings?

Leifer: It always depended on what the conditions were. Was there enough light to get away with 1/1000th of a second? Most of the time, I was shooting at or near wide open with a 400mm *f*/4 Kilfitt or a 600mm *f*/5.6 Kilfitt lens. The 300mm Topcon *f*/2.8 was the most used lens when that came out. Not only could you shoot in daytime with it, but it was a necessity at night. You shot at whatever settings the conditions allowed you to go.

How far could you push the film? The 400-speed Ektachrome could be pushed one stop. If you started going further than 800, you began having trouble. If it was a news story for *Sports Illustrated* that had to be turned around quickly, you had to shoot Ektachrome because you couldn't have Kodachrome processed on the weekend. When we had beautiful sunny days, there was nothing as good as Kodachrome, even when it was 10 ASA at the very beginning. Fortunately, it soon went to 25 and 64 ASA. If it wasn't a news story that was going to run that week and I had the light, I would shoot with Kodachrome.

DPP: But regardless of the state of the art of the equipment and film, great pictures boiled down to the talent behind the lens.

Leifer: And being at the right spot at the right time, and not missing. DPP

To see more of Neil Leifer's photography, visit neilleifer.com.

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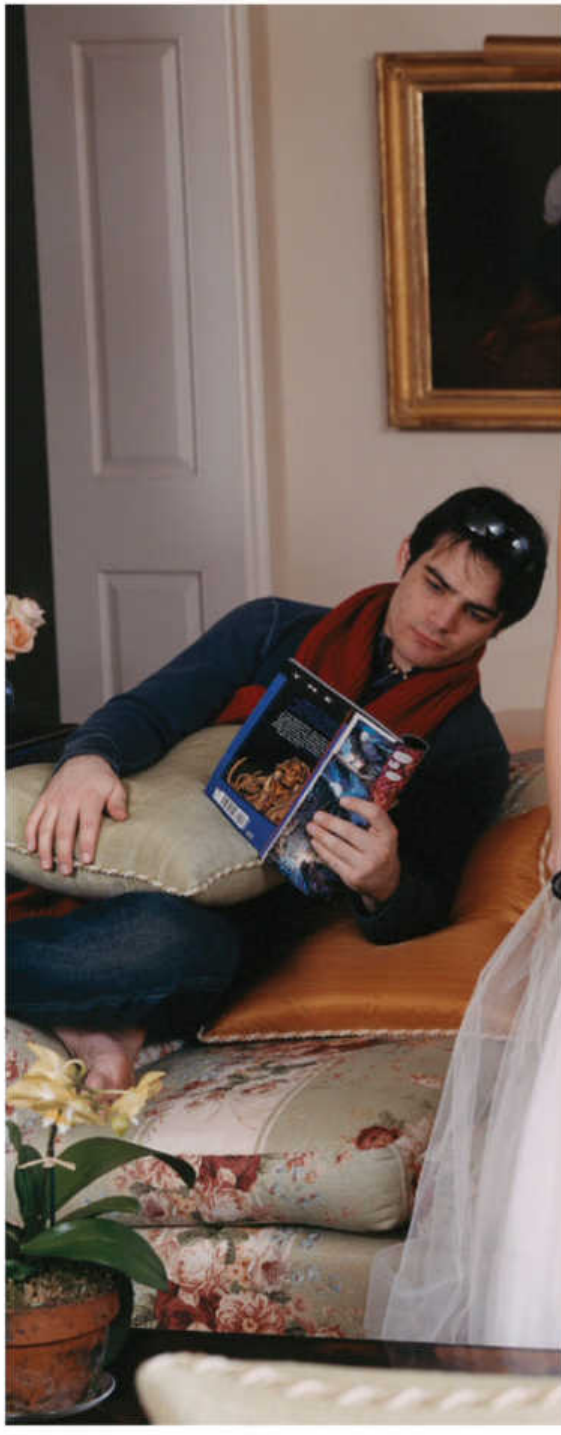
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LEGENDARY FINE-ART PHOTOGRAPHER TINA BARNEY CREATES FASCINATING LOOKS INSIDE THE LIVES OF FAMILIES, OFTEN TAKING YEARS TO COMPLETE A PROJECT, WITH SURPRISINGLY INTIMATE RESULTS

By Ken Weingart >> Photography By Tina Barney



Tina Barney is one of the most acclaimed fine-art photographers in the U.S. She became well known photographing her real family in Rhode Island, and making large color prints from these interactions. While still in the midst of a thriving career, she recently had an exhibition of her current and past works called "Four Decades" at the Paul Kasmin Gallery in New York.

When did you first think about becoming an artist?

Tina Barney: I got married when I was 20, and I had my first child when I was 21. I had my second child at 23. At that point, I had started collecting contemporary art and was a photography collector. That was in the early '70s, which, at that time, we decided to leave New York City and moved to a ski resort called Sun Valley, Idaho. It was a very sophisticated school. A lot of photographers whose photographs I collected came there to teach; it was like jumping into an MFA program right from the start. That's where I learned all my photography.

You were at the Sun Valley Center for the Arts about 1975?

Barney: I lived there for 10 years, and that's what I did for those years besides bringing up my children. I didn't start by making photographs, but more learning how to print them, and learning the history. I had spectacular teachers. I started photographing back in Rhode Island, where I lived from the time I got married at 20 till today. I started photographing at Sun Valley and then in the East Coast because I began to realize it was such a two shift between the East Coast and the West Coast.

And you studied with Frederick Sommer, Roger Mertin, Joyce Neimanas, Nathan Lyons, Robert Cummings and John Pfahl?

Barney: Yes, all the people that you've listed, I studied with in Sun Valley.

And they were private workshops?

Barney: They were private workshops. There was an art school called the Sun Valley Center for the Arts and Humanities, and that's where they were. It was a small



©Tina Barney, courtesy of Paul Kasmin Gallery

Family Commission with Snake (The Waterfalls), 2007
chromogenic color print

school started by the wife of the person who owns Sun Valley. She was interested in art, so she started the school. It still exists, but it doesn't have workshops, unfortunately, anymore.

So the impact was big.

Barney: Huge. You also have to realize that I had already started to be very interested in photography before I got there. Before I got to Sun Valley, I started collecting. I never made any pictures until I got to Sun Valley. In those 10 years, I learned a great deal, not only about photography, but also about art and perceptions, about many different things.

At that time, photography wasn't as respected as an art form.

Barney: It wasn't, but I was on the West Coast, which is very different from the East Coast. On the West Coast, people



The Limo, 2006, chromogenic color print

©Tina Barney, courtesy of Paul Kasmin Gallery

were so enamored with athleticism and that school of photography. So there was a huge following from the West Coast, and it was the very beginning of everything in the history of fine-art photography. I think that the average person wasn't aware of fine-art photography as such, even our lecturers weren't aware of fine-art photography in the '70s.

Was photographing the family as fine art unique at the time?

Barney: I didn't know there were people doing it. There were very few. The whole thing about directing was unique. The first person I realized was directing pictures of family at the same time with me was a woman called Mary Frey. And then when you go back and look, and you see people like Larry Sultan's work, it's so close to mine.

You were shooting 8x10 or 4x5?

Barney: I've used 4x5 most at the time, since 1982. I've made about 20,000 4x5s. I had to count them recently. Of the 8x10s, I probably made 3,000.

Did you get to the point where you found the extra value of using the 8x10 wasn't worth it?

Barney: The most important thing of all is what you're seeing through the ground glass, and there's more information and detail with the 8x10. I think there's more of a formal look to them. But I'm doing less large format in comparison to last year. Yet, believe me, I can use a 4x5 like a point-and-shoot. That's one of the things that people cannot believe. The reason I was able to get what I got is because I use that camera almost like I have a motordrive on it. A lot of the time, I won't even focus as I go under it. I can focus so quickly.

How many types of films do you take on a typical shoot, and is it very expensive?

Barney: It started way, way back in the '80s. I started using more films than most people could count. Expensive? I wasn't thinking about that. I never would take more than 30 shots on a shoot. When you're doing a shoot, you need an hour to set up the lights.

When did you start learning digital?

Barney: I started two years ago.

You're happy with the resolving power?

Barney: Yeah, but, you know what I'm finding? I'm blowing these up to 40x50, and I'm using the camera on a tripod, and I'm using studio lighting, and the resolution is so spectacular, I

can't believe it. I never thought it could be possible, and I'm really excited.

So, with digital, you're not seeing a huge difference with film?

Barney: Oh, no, there's a difference. I verbally say it because it's technically complicated to describe it. I feel as if the part that I'm interested in the most is the word "translation." The textures are translated differently. I can't think of any other word.

Do you still see the resolving power and the superiority of 4x5?

Barney: There's obviously no grain in a 4x5, right? And, yet, if you do everything correctly, there's no grain when you go close up to a picture of a digital. But you know what the difference is? It's a different texture. It's as if you took silk and put it next to—I shouldn't say next to velvet, because then it will sound like one is better than the other—it's really like you're talking about two different textures. Use that word, texture.

And what's superior?

Barney: Neither, they're different. That's the part that's hard for me, because I was so worried that 4x5 would remain superior, and now I realize that it's just different.

You take a long time generally with each of your series.

Barney: I don't flip around from project to project. If you look at my projects, the first book that I did was 30 years. The second was *The Europeans* book, and it took eight years. The third book, I called *Players*, and it was also many years. Then I did a project called *Small Towns*, and that was seven years. I don't flip around. When I choose a subject, I stay with it for years because I just don't think I'm ever done.

It's hard for you to say, I'm done?

Barney: Yes, you know, after seven years—it's a long time. I finally say I'm done. I can't find anything more. Sometimes it takes me a long time.

You were with the Janet Borden Gallery for a very long time.

Barney: Thirty years. I collected from her because she worked in St. Peter's gallery in the '70s. She was there, and she sold me some of the first pictures I collected. Then I moved to Sun Valley, Idaho, and started making pictures. She didn't know I was a photographer until she went to the Museum of Modern Art and saw my picture in the show "Big Pictures by Contemporary Photographers." We were together for 30 years—started working together from 1983-84. She started showing my work out of her apartment, and then we had a little show at a restaurant, and then another show in another gallery that she shared with someone else, and another gallery, all the while she was still my dealer. So it was very slow stepping-stones until she opened up her own gallery. I can't remember the year, which I should remember.

You came up together.

Barney: She developed my work. She put it out there and she really created what I became. She was very, very important to me.

How important are galleries, and what advice would you give to other fine-art photographers in that respect?

Barney: Well, I think what's important is that it's very hard to remove yourself from your own work. So, let's say you have your own studio, which a lot of people do, and you have your friends come over to have a look at your work. It's not the same because they're probably going to be complimentary to you. The gallery puts you in a public place, which can be very scary, but very exciting at the same time. So you're putting yourself up for criticism and compliments at the same time. If you have confidence, I think you learn more from criticism than you do from compliments. The gallery owner knows more people than you know, and it takes a lot of work off of your back.

Many wonder if fine-art photography can be lucrative.

Barney: I think if I told people how bad it was, they never would believe me. I don't think they would. You think that if you have a great résumé and you've been collected from museums, it's sort of whirling in financial results. It costs a lot to make the work. I think doing



©Tina Barney, courtesy of Paul Kasmin Gallery

The Boys, 1990, chromogenic color print



©Tina Barney, courtesy of Paul Kasmin Gallery

Beverly, Jill and Polly, 1982, chromogenic color print

commercial work is where the money is. I certainly don't think fine art is the way to make money. Don't quit your day job. If you're thinking about making money as an artist, you shouldn't be an artist.

In your family photography, do you tell them what to do, or are you a fly on the wall, taking pictures?

Barney: No, believe me, I'm not a fly on the wall. I started directing very slowly, and the photos are taken in combination of directing, directing the "come over here," "walk over there," and what happens while you're doing that—while they're talking with each other. So there's this fine line—you see that in film today, too, especially the movie *Boyhood*. There's a fine line of ad-lib, impromptu and directing, all in one.

And you're shooting with 4x5?

Barney: No, *Theater of Manners* has a lot of 8x10 pictures in it.

Your photograph "The Limo" is considered an iconic shot.

Barney: That's a fashion shoot. That's from the magazine called *Arena Homme*. They got this model, this blond guy in there, they bleached his hair to make him look like Halston, who was the top designer in the '70s. We went to different places that Halston hung out in the evening and it came from that story. It was a stretch limo, and I got in, in front of those guys, and my assistant had a flash, and got into the driver seat and poked the light through the opening so we had enough light.

It wasn't a hard setup?

Barney: No, and it was shot on 4x5.

How satisfying has photography been as a career, and is there something else you would like to do?

Barney: Well, I shouldn't admit it, but in my next life, I would love to be a painter. No, actually, maybe a watercolorist.

Do you paint?

Barney: I'm a Sunday painter, as they call it. But, believe me, a great watercolor reaches me. But I love photography. I love the medium. DPP

See more of Tina Barney's photography at tinabarney.com. Ken Weingart is an award-winning photographer based in Los Angeles and New York. This article originally ran in a longer form on his blog. Find the full interview and many other interviews with legendary photographers at kenweingart.com/blog, and find his work at kenweingart.com and on Instagram @kenweingart.

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MASTER OF TECHNIQUE

Oregonian staffer **Thomas Boyd** knows that gaining access is key–and the veteran photographer knows how to get it and what gear to use once he has it

Text & Photography By Thomas Boyd



Coverage of unique events and people, such as the World Beard and Moustache Championships at PDX 2014, depends on how skillful a photographer is at gaining personal access.

All of the great people photographers have the unique ability of gaining extraordinary access to events and people's lives. This is doubly true of the best photojournalists, but it goes for everyone, from a portrait photographer to a wedding shooter. It's this access that sets their images apart.

There are two different kinds of access, of course. The first is institutional access, the ability to gain access to locations, teams, businesses, organizations, campaigns, etc. Personal access is the ability to make your subjects feel comfortable enough to get them to relax around you so that the work you do reflects who they really are, not just who they are around a photographer.

In my job, both are crucial.

Once you've gotten access, you need to know what gear you're going to use to get the job done. This is almost as important as gaining access in the first place. If you're trying to get in to photograph people evacuating from a forest fire, bringing along studio lighting is going to get you shut out. Likewise, bring nothing but a small flash to a portrait shoot of a CEO, and you'll probably see the door to his or her office close.

Institutional Access: Getting In The Door

Most institutions have people in place to limit access. It's their job to control the message. Allowing access opens them up to scrutiny and chaos. Now we're also seeing organizations limiting access because they want exclusive coverage for their own websites and social-media channels. Almost every organization is competing directly with the media outlets that cover them.

The goal is to convince them that allowing access is in their best interest, or at least not going to do them harm. This is easier said than done. It's a slow process, and takes patience and relationship-building. Sometimes things fall into place with no effort at all, just asking is all it takes, but I see that happening less and less. Success depends on what questions you ask and how you ask them.

In Oregon, we have a lot of forest fires, and the U.S. Forest Service controls access. Disobeying Forest Service orders will land you in jail. I covered a big fire in John Day, Oregon, where over 50 structures



were burned to the ground, and the Forest Service prohibited us from photographing burned-out houses during their tour.

One way to get around this is to go in with a homeowner. I was with a homeowner for most of the day when a fellow I was with got a call from a relative requesting his help moving some horses. I asked to follow along and photograph the process. Because of the time I spent with him, he felt comfortable enough to decide that he trusted me, and he took me through three roadblocks that I wouldn't have gotten through without him. I was there as they moved their horses while helicopters dropped water from overhead.

One of my assigned subjects, Ashton Eaton, holds the world record in decathlon and indoor heptathlon, and has an Olympic gold medal from the 2012 Olympic Games in London. You'd think that it would be difficult to get access to a recent Olympic gold medalist, but it couldn't have been easier. That's because I'm friends with Track and Field reporter Ken Goe, who has a great relationship with Eaton.



By being open and honest with subjects and PR people, Boyd is often invited to normally off-limits locations, like the middle of an Oregon wildfire and the recovery pools with an Olympic athlete.

After covering Eaton during practice, I heard the athletes were heading to the recovery pools, which are normally off-limits to all media. I had little hope of getting permission. Even though Eaton thought it would be okay, I was skeptical it would happen because there were other athletes present and they usually like their privacy.

I was allowed in, and the photo at the pools was one of my favorites of the day. Eaton was refreshing to work with, and he taught me the lesson that a gold medalist can take you to places you wouldn't normally have access to and no one says a word.

Another obstacle to gaining extra access is the presence of other media. If PR people give one photographer



Negotiating to work as the pool photographer for an NFL draft story, Boyd was able to capture this shot of quarterback Marcus Mariota at home in Honolulu, getting the news that he had been drafted by the Tennessee Titans.

Tips For Earning Trust

- **Be totally honest with anyone you ask for access.** Clearly state your intentions and what it will take to achieve your goals. Having a clear idea of why you want access can be the most important thing you do. Your idea needs to be reasonable and well articulated. Don't ask for access unless you have a specific idea of what you want to achieve.
- **Know the people you're talking to and what their role is in an organization.** Be courteous, yet persistent and firm (but not too persistent and not too firm). Strike a balance. It's a fine line that's easy to cross.
- **Understand the limitations and constraints of your access.** Don't ask for access you'll never be granted. Ask for access that's reasonable and possible. It helps to research similar situations where a photographer was granted access and have that information ready.
- **Know who the decision makers are and appeal to them directly,** but don't jump the chain of command in an organization unless you know for sure it won't hurt your credibility or cause problems for the person you're jumping over.
- **Play by the rules.** If you're playing the long game, it doesn't pay to violate rules. I've seen more than one photographer leave scorched earth. It can take years to recover.
- **Be patient.** You're on their time. They owe you nothing, and they don't care about your deadline issues. This isn't to say you can't explain your needs, just don't act like they should care.

access, all the photographers will complain—at least that's the excuse from handlers. Nowadays, there are busloads of blog photographers covering everything imaginable. The only way to manage this many photographers is to lock down access. Every year, every venue I cover restricts access in some way—sometimes small, sometimes significant.

Easily one of the most complicated negotiations I've ever pulled off was covering Marcus Mariota's NFL draft day party in his hometown of Honolulu. We found out early that we—all the interested media—might not be able to be in the same room with him when he found out which team would select him.

Knowing there would be limited access, I contacted Mariota's PR person and pitched the idea of being the pool photographer. A pool photographer shoots images and shares them


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When shooting a difficult or sensitive subject, like this family in a Portland homeless shelter, it's vital to let subjects know you're going to cover them in a compassionate way.

with the other members of the media so all the outlets get coverage without having to be in the room.

In my pitch, I explained all the ways I could get photos out almost instantaneously to anyone who needed them. I must have had a good plan because I was selected as the pool photographer. This put me within arm's reach when Mariota took the call from the Tennessee Titans as the overall number-two draft pick.

Telling Their Story

While it's difficult to secure access to locations and celebrities, it's more difficult to gain access to people's lives in order to tell their stories. This is something the news media often has to do—figure out how to get people to let you into their lives in what's often a difficult or hectic time. (There are few stories written about happy families with plenty of money and good health.)

There's no road map for this kind of access, except communicating with total honesty and clearly stating your intentions. In my experience, people either trust you or they don't. Sometimes their personal agendas compel them to trust. Sometimes it doesn't work out. But everyone wants to know the journalist has empathy for them. Empathy makes trust—trust isn't something you can fake. Trust is real.

I've been working on a series of stories with reporter Anna Griffin about the homeless crisis in Portland, Oregon. We went to a homeless shelter that provides night housing for families. While we had permission from the organization to enter the shelter, it was up to me to secure permission from everyone I photographed.

As one could imagine, not everyone was excited by the idea. This is a case of building trust very quickly. After I photographed a young girl taking care of her infant brother on the cots they would sleep on that night, I sat and talked to her. I showed the family the photo and they decided it would be okay for us to cover them.

Showing the photo to a subject can be risky. I've had people see it and shut me down. On the other hand, denying them a look won't go well, either. In this case, they could see I wasn't trying to portray them in a negative light. I think they recognized the innocent humanity in the image.

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Bringing the right gear to a shoot means you'll be flexible enough to photograph subjects in different styles as a story's direction changes.

How To Evaluate The Shoot And Decide What Gear To Pack

Once you've been granted access, it's crucial to pick the right gear. If you show up to photograph a basketball game from the court, don't expect to be able to bring your studio lights. Sometimes, though, having portable studio gear sets you apart from the pack and lets the PR people know you're serious.

I have three basic strategies and one rule for deciding my approach with regard to equipment. Typically, the more I know about the shoot, the less I take.

What I plan to use in a shoot and what I pack in my SUV are two different things. While I may bring long tele lenses, studio lights, stands and light modifiers in my car, I'm not going to bring them in unless I need them. But I'm also not going to leave them at home.

If I know for a fact that my shoot will only allow available light, have no portraits and basically involve hanging out with my subject, I may pack as little as two bodies and three prime lenses.

The next level, which is more typical, is that I don't know exactly what I'm going to encounter and I need to be versatile. This means I pack a roller case with four bodies and lenses ranging from 14mm to 300mm, plus a 400mm or 600mm, depending on how far from home I go. I also carry a light stand bag that will accommodate a slimmed-down lighting kit with small strobes.

The least likely strategy is packing for doomsday. This means I don't have a clue what I'm in for and pack everything I own, including all the cameras and lenses that I own. I pack all my big lights and light stands, sound equipment and a crate full of miscellaneous things like gaffer tape, batteries, supplies, rain gear, cold weather gear, etc.

I usually throw in an equipment cart, as well. If I'm leaving town on assignment, I pack for two more days than I was assigned, because you never

How NOT To Act

- **Don't ever act like someone should be obligated to grant you access.** I've seen shooters act entitled, and it never works.
- **Don't be too compliant.** It seems like the opposite of the rule above, but you also don't want someone dictating your access if they don't have the right to.
- **Once you're in, don't take it too far.** Don't act like you own the place. Just because one person granted you access doesn't mean everyone involved is onboard. Identify your allies, and stay close.
- **Don't show up late, and, by late, I mean on time.** If you aren't early, you're late. This sounds fundamental, but if you're late, you'll hardly ever get what you want simply because you don't have time to figure out how to get it. The people you might need to talk to will already be too busy.
- **Don't talk too much.** I see this more from reporters than photographers. The last thing you want to do is be the center of attention. Shut your pie hole, watch, and listen.
- **Don't take rejection personally, even if it sometimes is.** Everyone has his or her own sovereignty and rights over it.

know when the single-day story turns into a multiday assignment.

This level of packing also works when I have a complex commercial shoot with assistants. This load will cover nearly any scenario that may come up.

Flying with equipment is another ball game completely. The good thing is that I usually have good information about the shoot. Photographers typically don't hop on a plane without prior planning. For me, I usually fly for game coverage and that requires a very specific kit. It's usually one Think Tank Photo roller case and a backpack with computer gear. If it's a three-day trip, I pack my clothes around the equipment. Anymore than that, and I'll pack a separate bag for clothes.

Getting It: How To Nail The Shot, And Choosing The Right Equipment

The trick to managing equipment is letting the light determine what's used and taking in only what's needed. My guiding philosophy in lighting environmental portraits is to make it difficult to tell the shot was artificially lit. On the flip side, I also like to dramatically light portraits. Lately, I've been experimenting with LED light sources and high-speed-sync radios with shallow depth of field. I like both approaches.

If I have a secret weapon, it's my tripod. I have a very good carbon-fiber version that I use often. I like to use it in situations that some wouldn't expect. I think a lot of photographers don't give tripods enough respect for what they can do. I rarely leave home without it.

When I'm traveling light and I may need to shoot a portrait, I like to take a reflector with me. Of course, the sun needs to be out, but if it is, I can use it in many different situations. It's especially nice if I'm at a campus or someplace where I have to park far from the subject. For this, I like to bring a reflector, a tripod and a camera.

If I'm doing an involved shoot that I intend to light, I'll bring everything in on a roller cart. The one I have was designed for musicians to carry their equipment into a gig. It's very sturdy and can carry two lighting cases, my camera roller bag, my light stand bag, sand bags, several C-stands and my computer bag, and it still rolls with ease.

I'm lucky to have a vast array of equipment. I usually shoot between five to 10 assignments a week for the newspaper and then various freelance commercial shoots, weddings, business portraits and editorial assignments thrown into the mix. I rarely have to rent anything, which is nice, because it takes a lot of time to pick up and drop off equipment.

The Secret Is There Is No Secret

I wish I had a secret to share that opens doors and makes everyone trust you with their most intimate and guarded moments. Truth is, like everything, it takes practice, and some people are just naturally better at developing trust and access than others.

To know who they are, just find the photographers at the top of the game. They're all good at getting access—that's why they're successful. It's not because they know the best shutter speed to use or the perfect aperture setting. They're successful because they get their camera in front of subjects no one else can.

I'm also sure, like me, they have made about every mistake that can be made in the pursuit of extraordinary access. It's much easier to fail than to succeed, but you can't get access without trying. DPP

You can see more of Thomas Boyd's work at thomasrboyd.com. Follow him on Twitter @thomasboyd.

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THE BEST GEAR OF THE YEAR

Some of the outstanding products that resonated with both photographers and the *Digital Photo Pro* editors alike

IN THE COURSE OF A YEAR, WE LOOK AT A LOT OF GEAR. Cameras, lenses, strobes, bags, tripods—you name it, at some point we have our hands on it.

It's incredible how great photographic equipment is these days—there are very few subpar products on the market. Partially, this is due to the maturity of the camera market—a lot of the dominant players have been building gear and honing it since at least the 1960s. They, and the many companies that have sprung up to fill needs in the digital era, have really paid attention to customers more than any other time in the history of photography.

Every year, we like to look back at the products we've evaluated and shine a spotlight on a few that got our attention for our "Best Of" list. These products hit the mark, delivering great features and great performance.



Sony a7S II

Built around a 35mm full-frame, 24.3-megapixel Sony Exmor CMOS sensor and housed in a strong, but lightweight magnesium-alloy body, the **Sony a7S II**, the latest iteration in the Alpha line, features 5-axis image stabilization, 1200-zone evaluative metering, speedy hybrid AF and 5 fps shooting with predictive autofocus and accurate follow-along auto exposure. The short flange-back distance of the E-mount enables a broad assortment of compatible lenses directly or via adapters. It features a high-contrast, high-resolution XGA OLED viewfinder and a tilting LCD screen that rotates upward 107° and downward 41° to facilitate flexible composition angles. It's also WiFi-compatible. Videographers take note: The a7S II can record in the high-bit-rate XAVC S format based on the professional XAVC 4K/HD format in Full HD (1920x1080) 60p and offers enhanced linear PCM sound recording. It also records in MP4 and AVCHD. For still image capture, the camera offers 14-bit RAW and a useful Extra Fine JPEG output at reduced compression. Price: $2,999. **store.sony.com**

[CAMERAS]



Nikon D810

Featuring a 36.3-megapixel, full-frame CMOS sensor with no low-pass (anti-aliasing) filter, the **D810** uses a 51-point autofocus system with the Group Area AF mode found on the more expensive D4S. A magnesium-alloy frame provides weather and dust protection, and the shutter has been tested to 200,000 cycles. Built-in stereo mics record broadcast-quality audio, with 1080p capture uncompressed to an external device, compressed to an internal CF/SD card or both simultaneously. Add an EXPEED 4 image processor, a 1.2M-dot LCD monitor, ISO to 12,800 (51,200 expanded), 5 fps shooting at full resolution and 14-bit RAW files with optional space-saving 12-bit RAW Small format. The **D810A** has an optical IR cut filter optimized for astrophotography. Price: $2,799 (D810); $3,799 (D810A). **nikonusa.com**



Canon EOS 5DS

The **EOS 5DS** is a category-disruptive, breakthrough camera due to its 50.6-megapixel, full-frame CMOS sensor. Working in combination with twin DIGIC 6 image signal processors and a new Picture Style called Fine Detail mode, it renders fine edges and patterns or textures more sharply than conventional cameras. The 5DS features a 61-point high-density reticular AF system (41 cross-type AF points), low-pass filter-effect cancelation mode, 3.2-inch LCD monitor, near-100% viewfinder precision, Full HD 1080p video recording at 30 fps, 5 fps continuous shooting, user-selectable shutter release time-lag option and 150K-pixel RGB plus IR metering sensor. The powerful DPP (Digital Photo Professional) software is included. The **EOS 5DS R** has the low-pass (anti-aliasing) filter disabled for maximum resolution. Price: $3,699 (5DS); $3,899 (5DS R). **usa.canon.com**

Panasonic LUMIX DMC-GX8

Styled in the image of a high-end rangefinder, the **LUMIX DMC-GX8** reigns supreme in the mirrorless MFT category, with a waterproof, dustproof body constructed from magnesium alloy. The big story is video: 4K UHD (3840x2160) with a 30 or 24 fps frame rate at 100 Mbps in MP4, plus Full HD 1080p. Capture 100+ consecutive full-res JPEGs (30 consecutive RAW files) in a single burst, while the high-speed tracking AF system with Depth From Defocus technology calculates the distance between foreground and background, responding in as little as 0.7 seconds. Star Light AF functions accurately in low-light levels down to -4 EV. A 20.3-megapixel Live MOS sensor, large OLED EVF, 3-inch free-angle OLED monitor, image stabilization and WiFi round out the features. Price: $1,199. **shop.panasonic.com**



Sony Cyber-shot RX1R II

Sony may have created the perfect travel camera. The **RX1R II** is essentially the a7R II shoehorned into a compact digital body. It features a fixed Carl Zeiss *f*/2 Sonnar T* lens, which provides a nice field of view, and can be switched into close-focusing mode for details and macros. Inside, the 42.2-megapixel, full-frame BSI sensor gives the RX1R II potent low-light capabilities. Additional features include a 399-point phase-detect AF system, image capture up to 5 fps and a pop-up 2.4M-dot OLED EVF, which complements the 3-inch tiltable LCD. Price: $3,299. **store.sony.com**



[LENSES]

Fujifilm Fujinon XF16mm F/1.4 R WR

Fujifilm X-series cameras have legions of loyal fans, and one of the reasons is the assortment of fast primes and high-performance zooms. Joining the prime category this year is the **XF16mm *f*/1.4 R WR**. Equivalent to a 24mm in conventional film camera terms, the lens features a water- and dust-resistant design (hence, the WR designation) and a working range down to 15cm (less than 6 inches). The optical formula includes two aspherical and two ED (extra low-dispersion) components in its 13-element, 11-group design. The fast *f*/1.4 aperture enables creative depth-of-field control and produces magnificent bokeh, especially when used wide open. It's the perfect match for the Fujifilm X-T1, which is also weather-resistant. Combined, they tip the scales at about 28.5 ounces, much lighter than full-sized DSLR plus 24mm *f*/1.4 outfits. Price: $999. **fujifilmusa.com**





Canon EF 11-24mm F/4L USM

In late spring of 2015, Canon announced a remarkable milestone: production of its 110-millionth EF-series lens for EOS cameras, the **EF 11-24mm *f*/4L USM**. This is symbolic and significant on many levels. It's the widest zoom lens Canon has ever made, and it's one of the widest currently available for any full-frame DSLR. The EF 11-24mm *f*/4L USM joins the world-renowned stable of Canon L-series lenses as one of the finest members. It boasts a new optical design that features Super UD and UD lenses to correct chromatic aberration, four aspheric lens elements that help minimize distortion, an integrated lens hood and fluorine coating to defeat fingerprints and smudges. Plus, it has a minimum focusing distance of 11 inches (at the 24mm position) for enhanced creative applications. Price: $2,999. **usa.canon.com**

Nikon AF-S NIKKOR 24-70mm F/2.8E ED VR

Billed as **the successor to the legendary Nikon 24-70mm workhorse**, the latest version of this FX (full-frame) zoom adds 4 stops of VR (Vibration Reduction) image stabilization and an electromagnetic diaphragm that's integrated into the lens design to provide greater exposure control. The fast *f*/2.8 constant aperture expands creative versatility and the 84° angle of view misses nothing. The optical design features one aspherical extra-low dispersion element, three aspherical, two extra-low dispersion and one high refractive index elements. Fast, quiet autofocus with full manual override is provided by the Silent Wave Motor autofocus mechanism, which is optimized for photographing fast-moving subjects. While compatible with most modern Nikon bodies D5000 and newer, the electromagnetic diaphragm precludes use with older models, so check Nikon's website before you buy. Price: $2,399. **nikonusa.com**



[TRIPODS]



Lensbaby Velvet 56

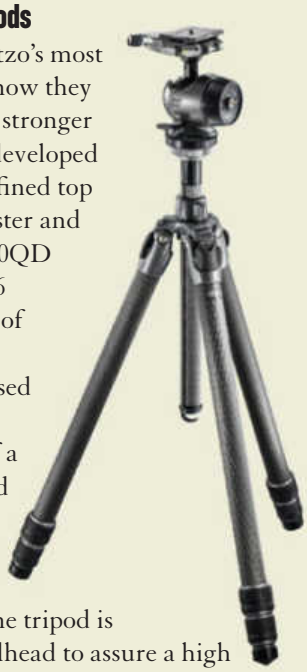
Once considered special-effects lenses used for fun only, Lensbaby products have become serious creative tools for professional and enthusiasts everywhere, largely due to their ability to deliver consistent, predictable results. The Lensbaby family continues to grow and now includes everything from circular fisheye optics to single-element, high-flare soft-focus lenses. The manual-focus **Velvet 56** performs as the optical equivalent to a 112mm *f*/1.6 when used on a Micro Four Thirds camera and as a 90mm on a Nikon with an APS-C-sized sensor, for example. Both configurations are ideal for creative portraits. It focuses down to 5 inches and delivers a 1:2 reproduction ratio as a true macro lens. Price: $499. **lensbaby.com**



Tamron SP 35mm F/1.8 Di VC USD

Tamron set out to redefine its Superior Performance lens line and introduced a fast **35mm *f*/1.8** fixed-focal-length lens for full-frame DSLRs and the **SP 45mm *f*/1.8 Di VC USD**. Touting exceptional performance edge to edge and at all distances, the lenses are tuned for close focus thanks to a Floating System that adjusts the optical configuration to match the focusing distance. The 35mm focuses as close as 7.9 inches. Each is perfect as an everyday lens and is well suited to street shooting thanks to Vibration Compensation image stabilization, fast apertures and quick focusing capability. Lenses purchased in the U.S. have a 6-year limited warranty. SILKYPIX Developer Studio 4.0 software for RAW conversion and post-exposure editing is included. Price: $599 (each). **tamron-usa.com**

Gitzo Mountaineer Series Tripods



The **Mountaineer series** is Gitzo's most popular line of tripods, and now they have been improved and are stronger than ever. Featuring newly developed Carbon eXact tubes and a refined top spider design, they're also faster and easier to use. The GK3532-80QD combination weighs a scant 6 pounds, but hoists a payload of 46.3 pounds and extends to a max height of 69 inches. Closed length is 30.5 inches for easy transport. The kit consists of a GT3532 Mountaineer Tripod and a GH3780QD Centre ballhead, and is suitable for professional DSLRs with up to 400mm lenses. The tripod is matched with this center ballhead to assure a high maximum load and is brimming with Gitzo's unique, proprietary features, including a hollow Bubble Ball, Spring-Assisted Double Lock (SADL) and the new hybrid quick-release system. It comes supplied with a standard Arca-Swiss-style plate and accepts Gitzo C Profile plates. Price: $585 to $1,289. **gitzo.us**

Manfrotto Befree Carbon Black Tripod



The new **Befree** carbon-fiber tripod with ballhead, **model MKBFRC4-BHZ**, is ideal for spontaneous or on-location photo sessions. Its light weight (just 2.4 pounds) and folding length of less than 16 inches make it one of the most compact and portable full-featured tripods around. It features a load capacity of 8.8 pounds and a maximum extended height of 56.7 inches. It comes complete with a quick-release ballhead and QR plate, padded carrying bag and very attractive styling. The Befree Carbon Black is made in Italy by Manfrotto. Price: $349. **manfrotto.us**

[LIGHTING]



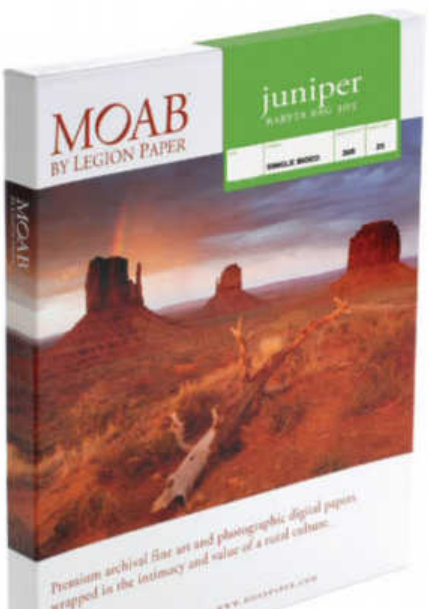
Fotodiox Pro FlapJack LED Edge Light C-300R Kit

You're not going to use these to light up St. Patrick's Cathedral, but for intimate portraits, tabletop and product photography, and small group photos, the cordless portable **Pro FlapJack LEDs** are a great choice. They operate on long-lasting rechargeable NP-F-style Li-ion cells and are fully adjustable for brightness and color temperature (white balance ranges from a 3200K traditional indoor house light to 5500K daylight, and anything in between). They provide softer illumination because the individual LEDs are located around the outer edge, aimed inward toward diffusion material. They're also thin (less than a half-inch at the thinnest point), light in weight and easy to manage. The Pro FlapJack LEDs come packed in a functional semi-hard, form-fitted carrying case and are ready to be attached to your light stands. Price: $299. **fotodiox.com**

Epson SureColor P600

A brilliant wide-format photographic printer, the **SureColor P600** from Epson delivers exhibition-quality prints. The new SureColor line uses UltraChrome HD inks with three levels of black for smooth gradation and killer black-and-white prints. The SureColor P600 can do borderless 13x19-inch prints with edge-to-edge coverage and can print panoramas up to 10 feet long, with a variety of fine-art and roll papers. Price: $800. **epson.com**





Moab Juniper Baryta Rag 305

Moab by Legion's **Juniper Baryta Rag 305** is a heavyweight, 100% cotton double-weight paper that gets its brightness from barium sulfate instead of optical brightening agents—which have been thought to lead to image fading. The surface of this rag paper was designed to absorb ink without it bleeding or pooling, resulting in smooth transitions and constant tonal areas across each sheet. Price varies depending on paper size. **moabpaper.com**

Sekonic 478-Series LiteMaster Pro For Elinchrom And Phottix

The story here is good news—the adoption of a common operating standard. Recently, three of the leaders in the lighting category agreed to work in unison to make life easier for photographers everywhere. Included in their joint announcement was the pledge from **Sekonic** to develop two new **478-series LiteMaster Pro flash meters**. One will include in-meter power control for **Elinchrom** units. The other is for **Phottix**, and it enables triggering of groups from the meter. Studio photographers are excited by the fact that all three members alluded to exciting collaborative projects that are in the works and on the drawing boards. **sekonic.com; elinchrom.com; phottix.com**

Flashpoint 9-Foot Auto Stand

The **Flashpoint Auto Stand** is almost magic. Hold the closed stand vertically and set the bottom on the ground. Presto! The legs open automatically. When it's time to move, simply lift the stand and the legs automatically retract. This heavy-duty light support is fast—and easier on the back muscles. It even can be set up one-handed. Adjustable from about 3.5 to slightly over 9 feet, the Auto Stand collapses to a 40-inch length for transportation or storage. Equipped with a reversible 5/3-inch stud (1/4-20 over 3/8), the Auto Stand is sturdy and durable. Price: $79. **adorama.com**



[PRINTERS & PAPER]



Canon imagePROGRAF PRO-1000 Professional

Canon's newest printer combines two different product lines (PIXMA and PROGRAF) into a printer that's the most capable and most advanced the company makes. The 17-inch-wide **imagePROGRAF PRO-1000 Professional** has a brand-new print head, new inkset and a suction-driven paper-loading system that can be adjusted for different paper thicknesses. The 11-ink printer uses large 80ml cartridges at a low price (around $55 a cartridge) and uses more than two dozen temperature sensors in the print head to reduce the likelihood of clogging. The color gamut and black densities are wide enough to provide brilliant color. Price: $1,299. **usa.canon.com**

[ACCESSORIES]



LaCie Rugged RAID Drive

LaCie's travel drives are known as the go-to choice for portable durability. Added to the line is the **Rugged RAID**, which provides separate dual internal drives that can be configured in RAID 0 or RAID 1 for reliability or increased storage. Price: $400. **lacie.com**



Domke Next Generation Journalist Series

Years ago, as the story goes, Jim Domke, a professional newspaper photographer in Philadelphia, created the now famous Domke F2 bag out of necessity. They're still available—and still in demand—each crafted in the USA from cotton canvas fabric, with YKK zippers and steel snap hooks. Enter the **Next Generation Journalist Series**. Building on the original's tradition of quality and commitment to enduring functionality, the new models leverage more modern materials and offer a wider range of colors and styles. The Journalist Series includes the Chronicle, the Herald and the Ledger, and were extensively field-reviewed by professional photographers before introduction. If you're waiting for your original Domke F2 bag to wear out before ordering a Next Generation bag, forget about it. It may never wear out. Price: $269-$349. **tiffen.com/domke**



Able Archer Rucksack

Able Archer bags are designed to withstand the constant harsh conditions experienced by photojournalists, yet not broadcast that the bags contain valuable camera gear. The exteriors are a subtle variation on military design, while the insides are packed with high-end features to keep equipment safe. Interior flaps, pouches and a hidden memory card section are optimized to securely store gear, and the military-grade cotton exterior has been treated to keep moisture out. MOLLE connector compatibility allows packs to be added to the exterior and interior of the bags. In addition to the rucksack, this small U.S. startup makes a messenger bag, duffel and more. Price: $350. **ablearcher.co**



Delkin Black Memory Cards

The **Black series of memory cards** from **Delkin Devices** is made in the U.S., and available in SD, microSD and CF formats. All Black cards are ruggedized and virtually unbreakable; the outer cases are made as one solid piece and can survive extreme torture tests. All Black cards are serialized; register them with Delkin, and your name will be on file if you contact Delkin for support. Delkin provides a 48-hour replacement guarantee and replaces damaged cards—no questions asked. In addition to replacing damaged cards quickly, Delkin attempts to recover all data free of charge. Price varies depending on capacity. **delkin.com**

[COMPUTING]



Apple iPad Pro

Apple had photographers in mind when they designed the **iPad Pro**, it seems. At just 6.9mm thin and 1.57 pounds, it's the ultimate in portability, and offers a huge 12.9-inch Retina display and Multi-Touch technology. Built around the new A9X processor, the iPad has evolved into a serious image-editing tool. Its capabilities are further enhanced when used with the Apple Pencil. It also features improved front- and rear-facing cameras, connects quickly to WiFi and cellular networks, and supports a wide range of LTE bands.
Price: Starts at $799. **apple.com**

Apple MacBook Pro

Available in 13- and 15-inch configurations, the **MacBook Pro** offers a wide array of options and features that have long characterized Apple's approach to the portable professional market. Processors range in power up to the 2.8 GHz quad-core Intel Core i7 (Turbo Boost up to 4.0 GHz) with a 6 MB shared L3 cache. Either size can be outfitted with up to 16 GB of 1600 MHz DDR3L onboard memory and up to 1 TB Flash storage. The 13-inch model weighs less than 3.5 pounds, and the 15-inch is about one pound heavier.
Price: Starts at $1,299. **apple.com**





HP Z840 Minitower Workstation

Those who prefer PCs to Macs will find the **HP Z840** workstation both powerful and reliable. Equipped with an 8-core, 2.4 GHz Intel Xeon processor and 16 GB of 2133 MHz DDR4 ECC Registered RAM, this model comes standard with a 1 TB 7200 rpm SATA hard drive, NVIDIA Quadro K4200 graphics card with 4 GB of RAM, SuperMulti DVD burner, dual-gigabit Ethernet ports, eight USB 3.0 ports and two USB 2.0 ports, keyboard and mouse.
Price: $3,499. **store.hp.com**



[SOFTWARE]



Adobe Photoshop CC (2015)

Regardless of how you feel about subscription-based software applications, nothing beats Photoshop in the image-editing arena. And the latest version, **Photoshop CC (2015)**, is the best ever and enjoys rich enhancements and new features. For example, Healing Brush results can be observed in real time, and Spot Healing Brush and Patch Tool results are up to 120 times faster than they were in CS6, thanks to Mercury Graphics Engine enhancements. Adobe Camera Raw also has been beefed up. It's now possible to remove (or add) atmospheric haze, for instance. Creative Cloud subscribers can choose between allowing the automatic update feature to keep them in synch with everything new or applying updates manually. You even can roll back to an earlier version for compatibility reasons—or for any reason at all. Price: $9.99/month (Photography Plan). **adobe.com**



Alien Skin Exposure 7

Alien Skin software has enjoyed a well-deserved resurgence in popularity over the past few years, thanks to powerful applications like Snap Art 4 and especially **Exposure 7**. Used as a standalone or as a plug-in for Lightroom and Photoshop, Exposure 7 empowers photographers to apply the look and feel of analog film to their images, as well as other creative effects, with highly detailed and richly accurate precision. More than 470 preset effects, which include the nuances of gone-but-not-forgotten discontinued films like Kodachrome, TRI-X and Fujichrome Velvia, can be explored quickly and easily. Alien Skin engineers carefully analyzed the characteristic tonal ranges and grain structures of these legacy films in order to capture their individual, unique natures faithfully. Additionally, Exposure 7 integrates both color and black-and-white processing without changing applications. Price: $149. **alienskin.com**



Google Nik Collection Analog Efex Pro 2

The Google Nik Collection continues to improve and make new fans everywhere. **Analog Efex Pro**, companion to the long popular Color Efex Pro, offers 10 Tool Combinations (Classic Camera, Black and White, Color Cast, Motion, Wet Plate, Subtle Bokeh, Double Exposure, Toy Camera, Vintage Camera and Multilens). Each can be combined, and other dynamics, including Dirt & Scratches, Film Type, Light Leaks and Frames, can be applied, with the end result being a nearly infinite assortment of possible permutations. You can start with a canned modification and then tweak setting after setting to give it just exactly the look you're after. If you were an earlier registered user of Nik software and the older software is still on your machine, you can upgrade to the new software at no charge. Price: $149. **google.com/nikcollection**

Adobe Lightroom For iOS

Lightroom on your iPad, part of your subscription to the Adobe Creative Cloud Photography Plan, allows you to edit smartphone snaps or perform extensive manipulations to RAW images from DSLRs—it's that versatile. Similar to the computer version, **Lightroom for iOS** includes easy-to-apply presets, as well as advanced comprehensive adjustment tools. A virtual portable digital darkroom, you can view and organize images and share them across mobile devices, desktops and the web, and post online via social networks or in Lightroom web galleries. Price: $9.99/month (included with Creative Cloud Photography Plan). **adobe.com**



VISIONEER'S GALLERY

(Cont'd from page 22)

"My process reveals the photographic image is not the inherent endpoint, but a catalyst for further contemplation, as I manifest nature-based imagery into symbolic forms. The fragmented nature of photography is made elicit and utilized as a tool. As I construct forms, geometry functions as a language for time, space and matter. I am interested in phenomenology and the mystical nature of chemical bonds. My work touches on the intersections between the material and immaterial. The photographic images are no longer depictions of nature, but vital forms of their own."

Kirsten's works have a metaphysical and a cosmological undertone. Their visceral appeal is so strong that it takes a very long gaze to decipher the layers of meaning embedded within the photographic content and the enveloping shape of the object that contains it. With clever use of industrial and contemporary materials, Kirsten uses futuristic technology to connect us back to our primitive relationship with nature.

As we continue to work with her, we're grateful for the acknowledgement Kirsten gives us: "I have been working closely with Duggal from the moment I began transforming my images into dimensional forms. It did not take long for me to build lasting relationships and meaningful exchanges with Hope Savvides, my sales rep, and each department I work with. Duggal's commitment to pushing the boundaries of the photographic medium and its investment in implementing sustainable technologies makes for an eloquent fit with my process. Last year I produced my first large-scale sculptures; it was crystal-clear that I would have been up against a wall without Duggal's support and extensive capabilities." DPP

Visit Duggal Visual Solutions at duggal.com and duggal.com/connect.

MISINFORMATION

(Cont'd from page 88)

of time it takes to produce a print—and the fact that each print has an associated cost—and you get an intentional, meditative process that reveals the strengths and the weaknesses in a photo in a way that posting it to Facebook does not.

You can show someone a photograph on Instagram, and even if it's flawed, it will still get Likes. (I get more Likes for my snapshots of food than I do my carefully composed photos.) Hand someone a print, though, and you can watch their face and their eyes and see exactly what they like and don't like about a photograph. Anyone who has ever been through a portfolio review will be familiar with this.

Knowing how to print, and print well, is also one of the must-have skills of a photographer. I liken it to knowing how to drive a stick shift in a world of cars that have automatic transmissions. Drivers who learned on a stick shift had to pay much more attention to the process of driving than drivers do today. There was a finesse to turning a corner and shifting gears that's just lost now.

You don't need to drive stick shift to be a good driver, but you can't be good with a stick shift if you only drive your car in automatic.

There are great photographers who probably will never print an image. And the problem is that they will never know if they could have gotten better without this vital imaging tool for self-reflection and critique.

In the next issue, we're going to devote a good amount of coverage to the art of printing, but before then, do yourself, and your photography, a favor, and print some of your images. DPP

You can follow David Schloss on Twitter and Instagram @davidjschloss







Hands-On

The All-New Mirrorless Leica SL

Leica's new system changes the game for full-frame mirrorless shooters

Text & Photography By David Schloss



The mirrorless market took a while to heat up, but recently it has reached full boil. Every camera manufacturer—with the glaring exception of Canon and Nikon—has produced a system that provides DSLR-like (or better) performance in a body that lacks the namesake reflex mirror that's at the heart (and in the name) of the SLR.

With the incredible proliferation of cameras in this space, Leica's own mirrorless systems have been slightly overlooked. The digital versions of the "M" rangefinders are, after all, technically mirrorless. That actually makes Leica one of the pioneers of the mirrorless market—their M8 was announced in 2006. The APS-H-sized sensor in the camera didn't quite compare to full-frame sensors of the time, so the M8 largely was overlooked by almost all but existing Leica shooters. The M9 arrived in 2009 with a full-frame sensor, and the M Typ 240 followed it, but the words "mirrorless" and "Leica" still haven't become synonymous.

With the newly announced full-frame, mirrorless Leica SL, the company looks to change their market position, and quite possibly, the professional full-frame mirrorless market at the same time. In some ways, this market is ripe for the picking thanks to the relative absence of the camera industry's dominant players. But it's also a market that already has an incredibly robust line of cameras being pumped out by Sony, which was the first to recognize the vacuum in the pro mirrorless market and rush to fill it.

The Playing Field

When Sony released the a7 camera in 2013, it changed the mirrorless landscape. Up until then, most mirrorless bodies were used by semipros or professionals looking for a backup and travel camera. While there were definitely pros turning out incredible images and even ad campaigns with Micro Four Thirds and APS-C mirrorless bodies, no one had really tackled the full-frame space. Because of the larger size of a full-frame sensor, relative to APS-C or mirrorless, full-frame cameras provide better dynamic range and low-light performance compared to a similar resolution APS-C or MFT camera (all else being equal).

The problem, though, is that it takes a lot of processing power to churn through the large files from a full-frame sensor, and with full-frame lenses being larger than other mirrorless systems, it takes more processing power and motor strength to focus them.

The a7 wasn't a powerhouse, it focused relatively slowly, and it took a while to process images, but the subsequent model of the Sony system targeted different segments of the market that were looking for a smaller, lighter system, and 2015's a7 II, a7R II and a7S II took the systems to new levels, matching, and in some ways, bettering, their DSLR counterparts.

For the first time, Leica is poised not to be just a niche player in the world of super-precise, high-end camera gear, but to be a dominant player in the space.

There are three questions: Does the SL offer something that Sony's products do not, can Leica stay apace and competitive with developments in the market, and what will the twin 800-pound elephants of Canon and Nikon do in the near future?

The Strengths

Leica professional cameras are meticulously made, with precision milling and attention to details. Leica's film cameras are veterans of numerous wars, and the original M-series cameras often kept working while military equipment was failing all around them.

The Leica SL is one of the most rugged, solid and masculine-feeling cameras I've ever used. That might be a

strange adjective to use for a camera, but this system lacks the gentle and familiar curves of the M-series cameras. To stretch an analogy, the M-series cameras are like ballet dancers, powerful, yet graceful. They have a level of performance that's disguised by their organic external appearance.

By comparison, the SL is a professional weight lifter, large and visibly impressive. Weight lifters still pack enormous power, but they don't make any pretense about showing it.

The Leica SL is milled from blocks of aluminum, and is comprised of two body parts that are fused together and weather-sealed. The resulting camera feels more like a bit of equipment that should be installed on the turret of an Abrams tank. It's also noticeably bigger than any other mirrorless camera; it's almost the same height as a pro DSLR, but not as thick. It's heavy, but in a durable way.

The extra room (compared to other mirrorless systems) allows the Leica SL to capture 24-megapixel images at 11 frames per second, the top speed for a mirrorless full-frame camera. The company's new Maestro processor and the new imaging sensor are designed to move images incredibly quickly and even to capture 4K video 30p.

Controls are sparse (which is both a strength and a weakness), but the camera includes a thumb-access joystick and buttons alongside the rear LCD screen that are programmable. In a nice touch, the buttons, which are right in the way of one's nose, can be programmed not to activate while the EVF is being used.

And what an EVF it is. The company has included a 4.4-megapixel-resolution viewfinder at 60 frames per second that has a 0.8x mag. I shot the Leica SL alongside the Nikon D750, and while the EVF on the SL doesn't compare in bright light to an optical viewfinder, it's incredibly detailed.

The top deck of the camera is remarkably devoid of buttons and dials. There's a mode dial, a front control dial, a shutter release, two buttons (for video settings or programmable)



The sensor in the Leica SL captures an incredible amount of detail, such as the nuances in the masonry of New York City's Flatiron Building.

and an LCD screen that reverses the normal black-text-on-white display for a white-text-on-black-display screen that's both easily readable and more pleasant to look at.

The camera has a mechanical shutter (which means it can't be used in silent mode as can the latest Sony cameras) that can capture up to 1/8000, though Leica says a firmware update will increase this, allowing for faster speeds in the near future.

While the SL works with a new series of lenses (more on that in a moment) designed for the platform, it's optimized to work with Leica's huge array of M-mount lenses and the S-system's S lenses. Leica says the SL provides the second-best image quality possible with M-mount lenses, second only to the Leica M system itself.

The camera has a contrast-detect AF system, which the company says is "the fastest in the class," though I'm not sure how that claim is measured. The system performed in good light, quickly locking onto subjects. There are a variety of AF modes, but the Leica SL doesn't include the eye-detect focus of the newest Sony competitors. I'll touch on the AF a bit more in the next section.

Neutrality Or Weakness?

The Leica SL is an astounding camera, but there are some weaknesses in this new body. Most are minor, affecting just





The new Leica SL showed surprisingly low noise at high ISO (top), as well as relatively good color fidelity (above).

a small segment of the potential user base, while some are more pronounced.

Most of the things negative come in the sparse design and ergonomic choices. The protruding front of the handgrip is massive; it's sized proportionally to the camera, but out of proportion to smaller hands. It feels comfortable to hold, but puts the hand, especially my hand, uncomfortably out of range of the focus joystick on the back of the camera. I found myself having to spread my hand out uncomfortably or to reduce my hold on the front grip to move the focus joystick.

In the meeting with Leica, I questioned them on their choice of using a contrast-detection system versus a phase-detection system. Sparing too many technical details, a contrast system racks the lens focus back and forth in minute (or large) amounts until it finds the greatest area of contrast in the focus point. It's much like an eye doctor's "what's better, number one or number two" vision test. Phase detection splits the scene into two halves and evaluates the light coming from each, detecting focus when the two different signals match up.

Phase detection is, when applied correctly, able to lock focus more accurately than contrast detection, especially with moving subjects, because it can be used to predict focus. Phase detection generally works better in lower light, as well, when contrast is harder to be detected. In fact, in quantitative tests performed by DP Review, the phase-detect-capable Sony a7R II bested most DSLRs in low light, specifically because of the phase-detection system.

A contrast-detection system can be tuned to be incredibly fast thanks to sophisticated processing, but it can't be used as well for sports or other erratic subjects. Regarding the choice of contrast detection, I asked Leica if they thought this would make the camera unsuitable for sports. They indicated that they agreed, and that the camera isn't designed for a sports setting. That decision makes the 11 fps capture rate less powerful than if the camera had a sophisticated phase-detection system.

The Leica SL also suffers from the same thing Sony suffered from at launch—a lack of native lenses. The company plans to release three native full-frame, waterproof SL lenses in the first year—a standard zoom, a telephoto lens and a 50mm *f*/1.4 prime. (The "S" in the lens name stands for "Sealed".)

I tested the company's Vario-Elmarit SL 24-90mm *f*/2.8-4 ASPH lens. It's an interesting choice for a zoom, providing wider coverage than most 24-70mm or 28-70mm lenses, which are pretty much standard zoom lengths.

The lens is impressive and massive, much longer and heavier than I'd have expected. The Leica lens has a variable *f*-stop across the zoom, where the comparable lenses for Canon and Nikon are *f*/2.8 across the range. I'd have preferred a lens that only went to 70mm, but stayed at *f*/2.8 if I had my choice.

While the SL will use the company's M-mount lenses, those are manual focus, so they naturally don't benefit from the fast focusing system in the camera. There are unlikely to be third-

party lenses that perform as well as the legendary Leica glass, so there will be a shortage of full-frame, autofocusing optics for a while.

For some, the system's price will be prohibitive, though we think it's actually pretty competitive considering what Leica is up against. The SL will retail at around $7,000 versus the $6,000 a D4S commands. On the other hand, the price is almost double the Sony a7R II, which has better low-light performance, a larger sensor and phase-detect focusing, but has a top speed half of the Leica SL and a much slower buffer clearing time.

Image Quality

The test of a camera system comes down to the image quality. Because the only native lens available at our testing was the new SL, I can only comment on the quality of the combination of the camera and that lens.

I shot the SL alongside the Nikon D750 and a range of Zeiss and Tamron lenses. Generally, I liked the image quality from the system, though it's decidedly less saturated than the images from the Nikon D750. RAW files took more work to get them where I wanted them. The camera also metered about a 2/3-stop under the D750, so I had exposure compensation in use most of the time, while the Nikon was spot on.

Looking at the files from the Leica side by side with the Nikon D750 from the same shoot, I can pick out which ones are the Leica about 90% of the time, from the slightly underexposed and less vibrant images.

The camera outperformed the D750 at low light, but doesn't perform nearly as well as the Sony a7R II or the a7S II, so if low-light photography or astral photography is your livelihood, go with the Sony system.

I suspect the image quality with the M-series glass would be superb, though we didn't have those to test. The planned 50mm *f*/1.4 SL prime is likely to be the killer lens for this platform, and we're eager to test this camera again when it's available.

The Time Is Right?

The question becomes—is this the right time to go all in on a camera system? And here I have to go back to the questions at the start of the review. If you're a Leica shooter and want a mirrorless system, the SL is definitely the right choice.

If you're an SLR shooter and you're looking for a mirrorless system, the SL is an incredible camera, but it carries the premium of the red Leica badge.

If you're a Canon or Nikon DSLR shooter looking to enter the mirrorless market, this is a great camera, with all the above caveats. It's a large price to pay to purchase a camera with so few native lenses.

This is just the start of the Leica mirrorless line, and we're looking forward to seeing this evolve. We're also interested to see the effect this has on the market. It will give Canon, Nikon and Sony, as well as the mirrorless Four Thirds makers, a new competitor, which can only be a good thing for the market.

To learn more about the Leica SL, visit us.leica-camera.com. DPP

You can reach David Schloss on Twitter and Instagram @davidjschloss



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Misinformation

Printer Tech

Myth: No One Needs To Print A Photo In The Modern Internet Era

Printing, and knowing how to do it well, is a must-have skill that allows photographers to see the strengths and weaknesses of their images

By David Schloss



David Schloss

Printing this photograph revealed the beautiful details of the image, but also highlighted some areas that needed work.

I spend a lot of my time talking to photographers and to representatives of the photo industry about trends, technology and workflow. When it comes to the subject of printing, one thing that surprises me is the disconnect between many photographers I speak with and the companies I work with that create gear.

For the photographers who cut their teeth in an era where Flickr and Instagram, Twitter and Tumblr are king, many feel that printing is passé. As a photographer friend of mine put it, people are content to "send postage stamp-sized images to each other and double tap on them." For the industry reps, especially those who grew up in a darkroom era, printing is becoming a forgotten art, but an incredibly valuable one.

A few weeks ago, I was at the New York Public Library where the exhibition "Public Eye: 175 Years of Sharing Photography" was running. The marvelous exhibit included thousands of photographs and the various media by which they were shared. Glass plates, traditional photographic prints and digital prints lined the walls and filled display cases. I stood in front of a number of original Diane Arbus prints, marveling at them. I've seen her work before, of course. So, too, have I seen Dorothea Lange's iconic "Migrant Mother," as it's probably one of the world's top-10 most famous photographs.

But I haven't stood before Dorothea Lange's actual work before and taken it in. I've seen it reproduced in magazines and on websites and on TV, but to see her work in real life, on photographic paper that was slightly yellowed and curled—that carried an extra bit of meaning.

A photograph doesn't need to be a historical touchstone of Depression-era documentation to benefit from being printed, and it doesn't have to live inside a glass case at a library or museum, either. There's a tremendous benefit to printing one's photographs that's not conferred by looking at them on the screen.

I was recently at the Albuquerque International Balloon Fiesta, which was hosted by Canon this year. They arranged for some writers to photograph the event and, afterward, we printed some of our photos on one of their new printers.

One of the shots I chose was taken in the early-morning darkness hours before sunrise. It features a vendor at the Fiesta's midway trying to drum up business in front of his tent of toys and souvenirs. I was fond of the image, but largely picked it to evaluate the printer's ability to render detail in shadows and to reproduce the vibrant colors of the inflatable toys at his booth.

When the print rolled out, though, I suddenly saw things in it that I couldn't see on my laptop's screen. Shadows of the tent and the vendor overlapping to make various patterns and textures on the asphalt. Light shining through the bubbles he was blowing with a little toy bubble gun. Minute details like the lettering on signs in the background.

I even saw things I'd like to do better if I could reshoot the scene.

And that's probably the most important thing about printing. It is, by far, the best tool to *really* help photographers *look* at their images. Combine the detail and fidelity of today's printers and papers with the amount

(Cont'd on page 81)

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